

1992

# Creativity across the ages

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**Creativity across the ages**

**Ahern, Miriam Rasmussen, M.A.**

**San Jose State University, 1992**

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# **CREATIVITY ACROSS THE AGES**

A Project Report Presented to  
The Office of Graduate Studies and Research  
San Jose State University

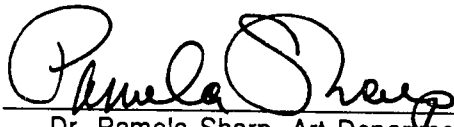
In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts  
in  
Interdisciplinary Studies

By  
Miriam Rasmussen Ahern

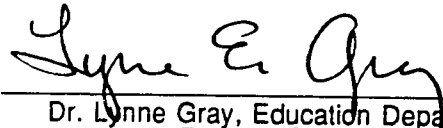
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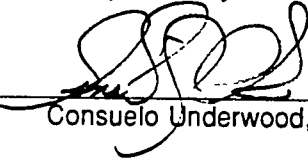
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A handwritten signature in cursive script, reading "Pamela Sharp".

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A handwritten signature in cursive script, reading "M. Lou Lewandowski".

## **ABSTRACT**

### **CREATIVITY ACROSS THE AGES**

by Miriam Rasmussen Ahern

directed by Pamela Sharp, Professor of Art

This Master's Project is based upon the premise that creativity is a trait inherent in all people. Creativity can be encouraged at any age, through any discipline, in any setting. Development of creativity benefits individuals and their societies.

This premise became the basis for an intergenerational program developed for the Santa Clara Unified School District Senior Adult Education Program, entitled "Generations Growing Together." It has evolved into a program in which volunteers sign up for an eight week class through the Senior Program. Adult workshops prepare the volunteers to take activities into regular elementary classrooms, activities which stress the concept of creativity, discovery, and the lifelong journey of learning. The adults do the activities first, helping to plan and revise as they complete them. Creativity is fostered in the adults through a relaxed supportive atmosphere which encourages playfulness, spontaneity and experimentation, important parts of the creative process. The adults then take this "atmosphere" into the elementary classrooms as they share the special activities with the children.

This Master's Project Report includes: a literature review of creativity theories applicable to the project; a handbook of the intergenerational program; examples of classroom activities; and public relations materials including a video.

## **ACKNOWLEDGMENTS**

Special thanks to the following people who provided inspiration and support:

Dr. Lou Lewandowski, who affirmed my ideas, opened the door of possibility and provided the path.

Dr. Pamela Sharp, who steered me in the right direction, and gave me courage to stay on my path.

Dr. Lynne Gray, who, through time and integrity, provided the structure on which to build my ideas.

Consuelo Underwood, who provided me with a textile playground, and allowed me to play.

Dr. Gabrielle Rico, who helped me discover my world of words, and encouraged a second playground of discovery.

Ann Thompson, who twisted my arm, engaged me in her intergenerational scheme and allowed our concepts to merge.

Ann Koda, who, through years of neighborliness, has helped with far more than just computer problems.

Sarah Douglas, who encouraged our play of needle and thread, ideas and concepts, and confirmed my belief in the power of play.

All the adult volunteers and particularly Bernadette Barton who contributed so much to this program through her time, her enthusiasm and her productive creativity.

My husband, Bob, who pushed me overboard, made me swim, and rowed alongside.

My children, Miriam, Andrew, and Kathleen, who help me remember what is really important.

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## INTRODUCTION

This Interdisciplinary Master's Degree Program has been a connecting:

of textile art  
of education  
of gerontology  
of psychology  
of English

a connecting into a Program entitled, "Creativity across the Ages."

This Intergenerational Master's Project has been a connecting:

of knowledge  
of ideas  
of experiences  
of interests  
of concepts  
of schools  
of people

a connecting into a Project entitled, "Generations Growing Together."

Creativity defined in the broadest of terms is the making of connections. Sometimes the conditions are just right to allow for the connecting to occur; the connecting of institutions, people and ideas:

Lou Lewandowski, Associate Dean of the Graduate School said, "Yes," to the play.  
Paul Belomy, Director of Adult Education said, "Yes," to the program.  
Ann Thompson, Coordinator of Senior Adult Programs said, "Yes," to the creativity.

The senior adults and adult volunteers said, "Yes, we'll try it."

The teachers and principals of Santa Clara said, "Yes, you can come."

The children of the elementary schools said, "When are you coming back?"

Freedom to plan this Master's Program to fit my interests and experience was provided by Dr. Lou Lewandowski through the interdisciplinary degree. It allowed me to focus on the areas of: education, textile art, and creativity. It has been a stimulating exciting two years in which I have been allowed to play with textiles and with ideas. A

major concept accepted by many in the field of creativity is the importance of encouraging creativity first in those who seek to encourage it in others. We all have different interests; we need to find our passion in order to tap into our creativity. Amabile (1983), a social psychologist, cites intrinsic motivation as a major component of creativity. Others describe those who productively use their creative powers as having a sustained interest in a specific area for prolonged periods of time. Never have I enjoyed anything more than this Master's Program, which has provided me the opportunity to encourage my own creativity through textiles and at the same time investigate ways to encourage creativity in others.

I had originally planned to complete the Master's Degree Project through a display of the creative process, using pleated and dyed scarves, hand printed with my poems. Halfway through the two year program, however, with the tenacious insistence of Ann Thompson, Senior Adult Specialist of Santa Clara Unified Adult Education, I agreed to develop an intergenerational program for adult education. At this time it became apparent that what interested me far more than even textile art was creativity itself. The focus of the Master's Program then became the encouraging of creativity not only through textiles, but through all disciplines and across all ages.

"Generations Growing Together," is an intergenerational program designed to encourage creativity in children and in the adults who work with them. The program has been developed through the Santa Clara Adult Education Senior Program and piloted through three elementary schools in the Santa Clara Unified School District. The goal of the project is to promote a positive, meaningful connecting between the children and the adults, by providing classroom activities which foster creativity and focus on the

spontaneous, experimental, playful part of the creative process.

This Master's Project Report contains three major areas: a literature review of creativity theories applicable to the Project; the Generations Growing Together Handbook; and supplemental material including a public relations video, a newspaper article, and materials from the classroom activities.

"Connecting," a powerful word, a word used to describe so many things:

how we learn  
how we understand  
how we develop  
how we function creatively.

This Interdisciplinary Master's Project is a connecting, of concepts and of ages--youth and age--the two borders of our life cycle, sharing together in the playful, spontaneous part of the creative process--and--connecting.

## HISTORICAL ATTEMPTS TO DEFINE CREATIVITY

What is creativity? Attempts at a definition of this term go back as far as Aristotle (Rothenberg & Hausman, 1976), and have continued throughout the years as philosophers, psychologists, psychoanalysts, scientists, sociologists, biologists, engineers, writers, artists, advertisers, poets and educators struggle with the concept. A consensus exists both on the difficulty of defining this word, and on the importance of the concept (Amabile, 1983). Although, according to Olson (1980) no single, generally acceptable statement of what constitutes creativity exists, attempts at definitions abound:

Creativity is an attitude toward living (Smith & van der Meer, 1990).

Creativity implies something without precedent (Adams, 1986).

Creativity is a necessary sequel to being (May, 1985).

Creativity is the encounter of the intensively conscious human being with his or her world (May, 1985).

Creativity is a classic example of human freedom (Grudin, 1990).

Creativity is a way of thinking (Jenkins, 1980).

Creativity is construct formation (Meyer, 1991).

Creativity is the product of a purposive endeavor (Kim, 1990).

Creativity is inherent (von Oech, 1983).

Creativity is self-expression (Marks, 1989).

Creativity is the ability to bring something new into existence (Earl, 1987).

Creativity, on the genius level, is a sustained way of life, a self-organizing structure (Briggs, 1990).

Creativity is one of the most powerful and ordinary tools of man (Olson, 1986).

The majority of attempts to define creativity approach the problem in terms of three elements: the person, the process, or the product, and may include one, two, or all three elements in the definition.



## **THE CREATIVE PERSON**

### **Creativity as an Innate Characteristic**

Some individuals involved with research on creativity begin with the premise that all human beings are born creative, that creativity is an innate human characteristic (Adams, 1986; Capacchione, 1988; Frank, 1973; Groch, 1969; Maslow, 1962; Olson, 1986; Rogers, 1961; Shuman, 1989). Maslow (1962) has defined the "self-actualized" human being (the highest level of development achievable) as creative, and creativeness as "...the universal heritage of every human being that is born" (p. 128). Kollen, (1984) accepting the premise of the creativity inherent in all, sees the need to discover those things that inhibit the expression of creativity. Current research (Amabile, 1983) addresses the effect of environment on creativity, postulating the negative effect it can have on creative potential.

Others involved in the study of creativity, have believed creativity to be possessed by only some, and have studied those individuals regarded as creative. Characteristics of creative individuals, including eminent artists and scientists (Briggs, 1990), are profiled in an attempt to describe creativity. Traits often cited fall into three major categories: openness, playfulness, and courage.

### **Openness**

Under the category of openness are the similar traits of awareness, receptivity, curiosity, wonder, interest, and sensitivity. Openness is a characteristic widely cited in the literature (Briggs, 1990; Grudin, 1990; Maslow, 1962; Olson, 1980; Rogers, 1961): openness to life; openness to experiences; or openness to ideas. Awareness of oneself and one's world, the encounter of the intensively conscious human being with

his/her world is mentioned by Olson (1980) and May (1985). Receptivity allows the individual to absorb without censoring (Kim, 1990). "Curiosity is one of the most permanent and certain characteristics of a vigorous mind," stated Samuel Johnson, and a characteristic of the creative individual (Butler, 1991; Edwards, 1986, 1979; Jenkins, 1980; Torrance, 1969). Wonder is so crucial to creative behavior that D.H. Lawrence elevated it to the status of a sixth sense (Rico, 1983). Interest in the world (Cohen, 1988) and a passion for exploration are even more important than a creative product (Marks, 1989). Sensitivity to one's world is viewed as important (Jenkins, 1980), the most fundamental of all traits (Cobb, 1962). The creative individual makes use of his/her senses to experience life, and from this sensitivity comes the unique individual interpretation, the creativity.

### **Playfulness, Spontaneity and Innocence**

Playfulness, and the related characteristics of innocence and spontaneity appear consistently in studies of creativity. Creative people have been described as innocent (Grudin, 1990; Nachmanovitch, 1990), as spontaneous (Maslow, 1962; Nachmanovitch, 1990; Rogers, 1961; Shuman, 1989), as childlike, and as not having lost the ability to play (Cropley, 1990; Maslow, 1962). Maslow's self-actualizing adults possessed innocence of perception and expressiveness combined with sophisticated minds (Maslow, 1962).

The focus of an in depth research project by Lieberman (1977) was playfulness, believed to be inherent in children and present in creative adults. The definition of Lieberman's concept of play breaks it down into these component parts: sense of humor, manifest joy, and spontaneity. She theorizes that the natural playfulness of a child is

developed into a personality trait in the creative adult. Playfulness was one of the differentiating traits that Torrance (1969) found when he compared the most creative children to those who tested less creative. The ability of humans (children and adults), and of animals to "play" which Huizinga (1970) describes as the "play-spirit" has been noted throughout civilization. Of this play-spirit, Huizinga states that play is mind; play is voluntary activity; play is freedom; play creates order; and pure play is one of the main bases of civilization. Piaget (1970) describes play as the way infants assimilate intellectual realities and a powerful way for young children to learn (Caplan & Caplan, 1973). Creative adults appear to have retained this childlike ability to play. Play can be physical or mental; Rogers (1961) views this characteristic as the ability to play with elements and concepts. Einstein, and other famed scientists "played" with ideas (Briggs, 1990). Thomas Edison's assistant, Thurstone, wanted graduate students who would "play with unusual ideas." Von Oech (1987) sees a playful attitude as fundamental to creativity and credits the Greeks with knowing that learning comes from playing.

### **Courage, Boldness, Nonconformity and Self-Esteem**

Courage, boldness, nonconformity, and self-esteem allow for the development and expression of creativity. Courage is necessary to explore new thoughts, behavior, and possibilities (Coopersmith, 1967; Maslow, 1962; Rogers, 1961; von Oech, 1986). Creativity involves risk; it takes courage to risk. May (1985) emphasizes the importance of this quality in his book entitled The Courage to Create, and listing the forms of courage as physical, moral, social, and creative, describes creative courage as the most important of all.

From his studies on self-esteem, Coopersmith (1967) concludes that the importance of self-esteem for creative expression appears to be almost beyond disproof. Self-esteem, according to Coopersmith, is defined as an individual's personal judgment of worthiness that is expressed in the attitudes the individual holds toward himself. Although difficult to relate directly through empirical research, the interrelationship of creativity to self-esteem or self-trust is proposed by many (Cohen, 1988; Earl, 1987; Gruber, 1988; Hymer, 1983; Stasinis, 1984). In his book for people in business, von Oech (1983) underscores this relationship between self-concept and creativity by discussing research conducted by psychologists over a three month period. Hoping to discover what differentiated more creative scientists from less creative scientists, they found that the only factor consistently noted in the more creative group was their belief that they were creative.

## **THE CREATIVE PROCESS**

### **The Creative Process Described in Terms of Stages**

Creativity is viewed by many as a process. Analysis of this process has been achieved through the study of some of the world's most eminent scientists and artists (Briggs, 1988; Ghiselin, 1952). Through these studies, stages of the creative process have been defined. The stages, or steps, have varied in number from three to eight. The eighteenth century German physiologist and physicist Herman Helmholtz described three stages to the creative process: saturation, incubation and illumination (Edwards, 1979). Saturation is that part of the process in which an individual exposes himself/herself to his/her environment, collecting, through the senses, the wealth of information

from which to create. The incubation stage is usually defined as that period in which an individual allows "information" to percolate, usually described as a function of the subconscious. Illumination is the connecting of information in a way new to the individual, a sorting out from the chaos of experience and information to bring insight, understanding, order, pattern, solution, resolution or new ideas. This step is usually described as occurring suddenly, a sudden realization of how something fits, can be joined, or can be solved (Ghiselin, 1952). Some researchers are now discovering, however, that this stage may actually occur over an extended period of time (Gardner, 1988).

To describe four stages of the process that an individual proceeds through, von Oech uses roles:

1. the explorer: seeks information; observes; forms new ideas from facts, knowledge, experiences, feelings and concepts
2. the artist: experiments; asks questions; breaks rules; creates new rules
3. the judge: evaluates; criticizes; questions; values instinct
4. the warrior: implements through courage and commitment

Kim (1990) lists four steps: preparation, incubation, illumination and resolution.

Edwards lists five: first insight, saturation, incubation, illumination, and verification.

Jenkins' (1980) eight steps are an expansion of the stages most often cited:

1. Initial awareness (impulse to create, awareness of a problem to be solved, an idea to be realized)
2. Expectant attitude (an overall positive feeling of ability to carry out the project)
3. Preparation (problem definition and data gathering)
4. Creative ideation (divergent thinking, deferred judgment, extended effort)
5. Incubation
6. Illumination
7. Evaluation (analyzing the best way to proceed, choosing the method for completion of the creation)
8. Execution and action (deliberate effort to bring something into being: the expression of an idea, or the making of a project)

Steps to the creative process have been defined in various terms, but most include two distinct and opposite functions which have been labeled as conscious and subconscious functions. Edwards (1986) describes the separate functions:

the creative individual, whose mind is stored with impressions, is caught up with an idea or a problem that defies solution despite prolonged study. A period of uneasiness or distress often ensues. Suddenly, without conscious volition, the mind is focused and a moment of insight occurs, often reported to be a profoundly moving experience. The individual is subsequently thrown into a period of concentrated thought (or work) during which the insight is fixed into some tangible form, unfolding...into the form it was intended to possess from the moment of conception (p. 2).

The mathematician Henri Poincaré, describes the creative process as involving both the conscious and the unconscious mind; unconscious work being preceded and followed by a period of conscious work. Ghiselin (1952) reiterates this idea, substituting the "subliminal self" for the "subconscious" and stating that creative work is the connecting of information by the subliminal self. Intuition, a third means to describe this subconscious function, is the ability to form order out of the chaos of experience, knowledge and facts (Cobb, 1967).

### **Left and Right Hemisphere Processing**

Intuition, the subconscious, and the right hemisphere of the brain have all been used to explain the connecting that occurs in creativity: a sorting out of the chaos of one's experience, information, facts, knowledge, or understanding to produce a new idea or understanding (Rico, 1983). Since the 1960's with Roger Sperry's experiments on the brain, there has been an interest in the part that the dual hemispheres of the brain play in creativity. The left hemisphere of the brain is seen as dominant in verbalizing, analyzing, reasoning logically, sequencing in order, processing one-at-a-time, thinking convergently, and memorizing facts. The right hemisphere is seen as dominant in

visualizing, imaging, patterning, connecting parts into wholes, understanding wholes as opposed to parts, processing instantaneously, and remembering complex images (Rico, 1983). In short, the left hemisphere is portrayed as verbal, objective, rational, and convergent, and the right brain as nonverbal, visual, perceptual, intuitive and divergent. In the briefest of terms, Rico states that the left hemisphere practices and the right hemisphere improvises. Many believe there needs to be a balance of the hemispheres for creativity (Barell, 1980). The functions of the two hemispheres are complementary, and the "basis of creative activity lies in the productive tension that connects the rule-abiding with receptive wondering and experimentations ..." (Rico, 1983, p.75). In describing creativity and the natural writing process, Rico states the hemispheres cooperate and: "In this cooperation lies our creativity" (p. 77).

The functioning of the brain involved in creativity, appears to be similar to that of a child's when creating understanding, or when involved in all new learning (Berlyne, 1965; Cohen, 1988; Gardner, 1988). The two processes in learning, rote learning and learning for meaning (Langer, E., Hatem, M., Joss, J., & Howell, M., 1989), are seen as different functions of the brain: the left hemisphere capable of memorizing facts, repeating, sequencing, and the right hemisphere able to make connections, to form patterns, to create understanding (Adams, 1986; Buzan, 1977; Cohen, 1988; Rico, 1983). Development of both hemispheres is now theorized as necessary for both understanding and creativity (Cohen, 1988).

Development of both hemispheres, referred to as whole-brain thinking by Wonder and Donovan (1984), is seen as allowing for more efficiency, more productivity and greater creativity. Most literature has indicated the value of using both hemispheres of

the brain, but indicates that only one hemisphere operates at a time. As Charles Darwin stated, "It is a fatal fault to reason whilst observing, though so necessary beforehand and so useful afterward." In a recent study on the dual functions of the brain, however, Hoppe and Kyle (1990) relate the value of having both hemispheres working simultaneously, which they refer to as hemispheric bisociation. "The left hemisphere follows the fixed set of rules, this code governs the matrix of an overwhelming possibility of choices expressed by the right hemisphere. The 'magic synthesis' of the two cerebral planes is a creative process of hemispheric bisociation" (p. 158). Hoppe and Kyle propose to call creativity a hemispheric bisociation. Runco (1990) regards this theory as important, a change from the usual assumption that only one hemisphere is capable of functioning at a time.

## **THE CREATIVE PRODUCT**

### **The Tangible Creative Product**

Creativity has also been analyzed in terms of a "product." Some believe that there can be no creativity without a "creation," a tangible product. The problem then arises as to what qualifies as "creative" and what qualifies as "product." The qualifications are extreme, ranging from common to extraordinary. Rogers (1961), believing in the inherent creativity of all, defines the creative process as involving a product: "it is the emergence in action of a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances of his life on the other" (p. 350). Rogers gives examples of what he considers creative products: "The action of the child inventing a new game with his playmates; Einstein formulating a theory of relativity; the housewife devising a new sauce for the meat; a



young author writing his first novel; all of these are, in terms of our definition, creative, and there is no attempt to set them in some order of more or less creative" (p. 350). Amabile (1983) gives two definitions of creativity in terms of a product: a conceptual definition and consensual definition. A conceptual product or response will be judged creative to the extent that: "(a) it is both a novel and appropriate, useful, correct or valuable response to the task at hand, and (b) the task is heuristic rather than algorithmic" (p. 31). A consensual product or response is creative to the extent that "appropriate observers independently agree it is creative" (p.31). This narrow consensual definition of a creative product is made even more narrow by those who propose that it must be novel and have value to society. This view is disputed by those who argue societies' inability to recognize the worth of products until a later time, or their acceptance of something as creative during one age, and then the rejection of that same product as creative during another age. The difficulty of defining creativity through product is apparent, a most subjective proposition.

### **The Intangible Creative Product**

Broader interpretations of "product" go beyond the tangible to include process, solution, ideas, and understanding. Nachmanovitch (1990) views the process and the product as the same in his description of creative process: "When the work flows and the work is play and the process and the product are one" (p. 34). Creativity in terms of problem solving, is Kim's (1990) approach, the result of attaining special goals and the product of a purposive endeavor. In Kim's definition, ideas are the elementary parts of any solution. Ideas are the connecting of an individual's thoughts and actions. The "having of wonderful ideas" is a creative activity (Young, 1975) and is the basis of

intelligence development (Duckworth, 1987). The more one experiences life, the more information one has to draw upon and the greater the possibility for the connecting of information into ideas not only novel to the individual, but novel to society (Young, 1975).

## **THE IMPORTANCE OF CREATIVITY**

### **THE VALUE OF CREATIVITY TO THE INDIVIDUAL**

Current literature in the field of creativity postulates the psychological and physical benefits resulting from developing one's creative potential (Flach, 1990; Singer & Rivenson, 1978). Copley (1990) contends that the characteristics of the creative individual (openness, flexibility, autonomy, playfulness, humor, willingness to take risks, and perseverance) "are the same characteristics emphasized in models of 'normal' personality growth, so that the possibility of promoting mental health arises by fostering creativity in day to day life" (p. 167). A few small studies which link the fostering of creativity within the framework of a specific discipline, suggest that this results in a more creative attitude toward living (Copley, 1990). One of the studies conducted by Schwarzkopf in Hamburg, Germany was with a group of adult women who met once a week to work "creatively" on sewing, knitting, crocheting, and similar needlework projects. They were encouraged to try out new ideas, make unexpected combinations and look at familiar things in new ways. At the beginning and end of the year they were rated by relatives and close friends, who had no knowledge of the purpose of the rating. Significant differences in a number of personality dimensions were observed after one year of the study; the participants were seen as less anxious in unfamiliar situations, more playful, less cautious, more motivated to make difficult decisions, more independent, more goal oriented, and more task persistent.

Art, when used as a way of encouraging creativity and self-expression, has been judged as therapeutic to psychological health (Gedo, 1990; Schuman, 1989). Others have connected creativity to health (Smith & van der Meer, 1990) in a similar manner,

contradicting the past association of creativity to mental illness, and suggesting that physical or mental illness may decrease creativity (Eisenman, 1990; Rothenberg, 1990).

Creativity is a trait which can be fostered throughout the life cycle (Adams, 1986; Butler, 1991; McLeish, 1976). As the science of gerontology continues to grow and research on the aging process expands, it is becoming apparent that learning and creativity have no age limits (Cropley, 1990). Encouraging creativity promotes flexibility and an ability to adapt more positively to changes in life which are particularly important as one ages. The fostering of creativity can begin at birth, and continue until death, enriching all of an individual's life.

#### **THE VALUE OF CREATIVITY TO SOCIETY**

In a democratic society, it is important to foster independent thinkers. Independent thinking is a part of the creative process, and is naturally enhanced by it. Rogers (1961) states the importance of creative behavior in allowing for new developments which will enable individuals to adapt to a changing world. Creativity is a searching, a questioning, a discovering. Creativity solves problems, seeks solutions, effects change. "...our society is dynamic and complex, we face more problems than ever before. Therefore, we must be deliberate and creative in our approach to solving problems if we are to prosper" (p. 359).

## THE ENCOURAGEMENT OF CREATIVITY

Since the research conducted by Amabile (1983) investigating the effects of society on creativity, an expanded interest in this relationship has occurred. Many now feel that environment and creativity are interrelated, and that environments supportive of creativity are needed (Amabile, 1983; Cohen, 1988; Freeman, 1985; Grudin, 1990; Jenkins, 1980; Marks, 1989; Maslow, 1962).

Amabile (1983) proposes that one of the main factors in an individual's use of his/her creative potential is "intrinsic motivation." She suggests: "high levels of creativity are only possible in an intrinsically motivated state, when the individual approaches the task with an intellectual playfulness and a deep level of involvement" (p. 180).

Although her study was intended to discover what enhanced the development of creativity, her research uncovered societal factors which appear to destroy intrinsic motivation, and in turn, creativity. She found that "making external evaluation salient, offering task-contingent rewards, imposing surveillance, making extrinsic motives salient" were destructive of creativity (p. 189). Amabile along with Cohen (1988) view the development of individual interest as important to the fostering of creativity. Cohen suggests that classroom teachers should provide the opportunity for students to develop special, individual areas of interest, and be afforded the opportunity to concentrate on those areas. A quote from Einstein highlights the interplay of intrinsic motivation or interest and the effect of environment:

It is nothing short of a miracle that the modern methods of instruction have not yet entirely strangled the holy curiosity of inquiry; for this delicate little plant, aside from stimulation, stands mainly in need of freedom; without this it goes to wreck and ruin without fail. It is a very grave mistake to think that the enjoyment of seeing and searching can be promoted by means of coercion and a sense of duty (Amabile, 1983, p.3).

Kollen (1987) accepts the theory that all individuals are innately creative and sees the need to discover what inhibits the expression of creativity. Reference to the detrimental effect schools, teachers, parents or peers can have on creativity are made particularly by those in the field of art (Shuman, 1989). Justema (1982) proposes the negative affect environment has on an individual: "I am convinced that most people have a natural feeling for color which, in the name of education, has been jeopardized. Where, then, did we lose a faculty which, I should think, is as naturally ours as a sense of equilibrium?" (p. 152). Frank (1973) asked the rhetorical question, "Who is man the artist?" and answered it by stating: "He is the unspoiled core of every man before he is choked by schooling, training, conditioning, until the artist-within shrivels up and is forgotten" (p. 3).

Education in general (Marks, 1989) and teacher behavior in particular are mentioned as negatively affecting creativity. Von Oech (1983) makes the statement that a child enters school as a question mark and leaves as a period. Environments need to be supportive of the open, receptive, curious, wondering, question marks, providing them with acceptance and freedom to look for the questions as well as the answers. Teachers often do not approve of the type of behavior manifested by the creative student, which is many times nonconforming and unpredictable and may include unusual responses to questions and assignments. They value instead obedience, courtesy, and industry (Ohuche, 1987). Cohen goes so far as to state that a major barrier to creativity in the schools "is our distrust of both the creative person and the creative process" (p. 6). Education, particularly higher education, is noted as stifling creativity (Grudin, 1990). Cohen (1988) comments upon the lack of creativity among Ph.D.s. Amabile (1983)

observes that "...an excessively extended formal education might be detrimental...if continued formal exposure to organized knowledge in a domain...leads to a slavish imitation of models" (p. 197).

Classroom environments which support making connections, having insights, and deriving pleasure from learning new things, encourage creativity. This along with remaining non-judgmental and responding to students in ways that create trust, promote sharing of ideas, permit risk taking, and support experimentation is needed in our schools (Cohen, 1988). Teachers who wish to encourage creativity should be enthusiastic, professional, encouraging, and available to students outside of class (Amabile, 1983). Grudin (1990) sees good teaching as developing students' creative abilities "by unlocking their sense of wonder. Students learn creativity not directly from the teacher, but from the cathartic self-revelation that the teacher inspires" (p. 154).

When people accept the individual as of unconditional worth, they foster creativity. When a teacher, parent, or other facilitating person permits the individual a complete freedom of symbolic expression creativity is fostered. This permissiveness gives the individual complete freedom to think, to feel, to be whatever is most inward within himself. It fosters the openness, and the playful and spontaneous juggling of percepts, concepts, and meanings which are part of creativity (Rogers, 1961, p. 358).

Creativity involves risk taking and the courage to stand apart, to be a nonconformist, to think for oneself. Non-judgmental environments encourage risk taking. Freeman (1985) stresses the importance of environments which are emotionally secure and allow for the risking of new and unfamiliar ideas. She concludes that creative thinking demands self-confidence and an environment which promotes free thinking and acceptance of new ideas. Nachmanovitch suggests that creativity should replace conformity as "the primary mode of social being" (p. 189).

## **CREATIVITY DEFINED FOR THE PROJECT**

A universal definition of creativity remains elusive, a complex unresolved issue for many disciplines. For the purposes of this master's project, the author has culled from her reading of the literature the following definition:

**Creativity is the having of ideas: ideas novel to an individual; ideas fostered through a playful attitude; ideas drawn from an individual's open, receptive, sensitive relationship to his/her world; ideas built upon the connecting of facts and feelings; ideas born through self-confidence; ideas allowed to develop through a supportive environment. We are all capable of having novel ideas. We are all inherently creative.**

This definition has been the basis for the development of an intergenerational program intended to promote a meaningful connection between children and adults. Playful, spontaneous, experimental activities, planned for both the adults and the children, are designed to enhance the creative potential of all.



**GENERATIONS GROWING TOGETHER  
HANDBOOK**

**AN INTERGENERATIONAL PROGRAM  
for  
SANTA CLARA UNIFIED SCHOOL DISTRICT  
SENIOR ADULT EDUCATION PROGRAM**

**by  
Miriam Rasmussen Ahern  
1992**

## **GENERATIONS GROWING TOGETHER PHILOSOPHY**

The philosophy behind this intergenerational program, "Generations Growing Together," is based on two major premises:

1. We are all inherently creative.
2. Intergenerational programs can be enhanced by going beyond the usual connection of youth and age to include the lifelong journey of human development.

We are all beginners, just beginning to know what it is like to be in third grade and to have to make new friends; what it is like to be forty-five and to have to change careers; what it is like to be sixty-five and to lose a spouse; what it is like to be eighty and to have to move to a new home. Life is a journey of beginnings; how we cope with this journey depends so often upon our attitude.

The development of creativity, believed to be inherent in all, is the development of human potential. Cited repeatedly in the literature which describes creativity are certain characteristics of creative individuals. These characteristics include: an openness to experience, to people, to oneself and one's own ideas; a receptivity to one's environment; a playfulness and a spontaneity. Development of these traits in children and adults leads to a flexible, adaptable, open attitude toward life, which in turn affects physical, mental and psychological health in a positive way.

Creativity and self-confidence, self-trust, or self-esteem are interrelated. Although lacking empirical research that one directly affects the other, the fostering of either one is speculated to have a positive effect on the other. The environments which are proposed as enhancing creative development are the same environments proposed as enhancing high self-esteem: nurturing, supportive, non-judgmental environments which encourage individuals to risk, to try, to believe in their ideas, to express their

ideas. Creativity involves the courage to try. Psychologically safe environments encourage individuals to take risks, to experiment, to test out their own ideas. Encouraging environments replace the "I can't's" (I can't write; I can't sing; I can't read; I can't dance; I can't understand) with the "I cans."

Intergenerational programs have been developing rapidly across the United States since the 1970's and are now in widespread use. They are a most successful way to encourage understanding across ages, to provide services where needed, and to enrich the lives of all involved. Most intergenerational programs which connect senior adult volunteers to schools utilize the skills or experiences of the adults, bringing the volunteers into classrooms as tutors or as guests who share their expertise or life experiences. This Intergenerational Program, Generations Growing Together, "utilizes" the adults in a slightly different manner. Rather than bringing into the classroom academic help, expertise, or specific skills and techniques, the adults bring a certain attitude into the classroom: an attitude of playfulness, of fun, of openness, of possibility. They bring questions: "what if?"; "what do you think?"; "what can you do?" This attitude, which adults share with the children, is first promoted in the adult sessions, where the adults are encouraged to play, to risk, to experiment, to recapture the open, receptive, playful attitude so necessary for creativity, and so beneficial to life.

## **GENERATIONS GROWING TOGETHER HISTORY AND DESCRIPTION**

In 1990, Ann Thompson, Adult Education Senior Program Coordinator of Santa Clara Adult Education, saw the value of starting an intergenerational project through adult education. Preliminary meetings were held with interested members of the community. The program was started under the direction of Sue Robbins and Ann Thompson. With the consent of Paul Belomy, Director of Adult Education, Miriam Ahern, who was working on an interdisciplinary master's degree in creativity, was asked to develop the program. The program became a merging of resources among Santa Clara Adult Education Senior Division, Santa Clara Unified School District Elementary Schools (Briarwood, Sutter, and Haman) and San Jose State University Departments of Education, Art, English, Gerontology, and Psychology.

Many intergenerational programs are in place across the United States. The programs generally can be defined as fitting into one of three types: "service with elders; for elders; or by elders" (Struntz, 1985, p. 7). Many of the programs which fit into the category "by elders" involve elders taking their life experiences, knowledge or skills into the classroom. Although this program was initially started with that concept in mind, and was entitled "Pass it On," the focus slowly changed from one of adult expert or teacher to one of adult playmate and friend. As the emphasis changed from adults passing on information and techniques, to adults developing their own creativity and sharing it with the children, the titles evolved from "Pass it On," to "Reaching Out Across the Generations," to, finally, "Generations Growing Together." The final name was conceived in one of the adult sessions, along with some other wonderful suggestions for names such as "The Generation Connection."

Along with the name evolution, came a change in the class description which appears in the Adult Education schedule of classes. The schedule is published five times a year, to correspond with the four school quarters and the one summer session.

**January 29, 1990:**

**PASS IT ON:** Watch a youngster's eyes light up as you share your experience, skills, and support. You can be part of a team that develops an inventory of skills to share with elementary school children in small groups. We will be providing enrichment experiences in such areas as art, writing, handicrafts, life before television, music, and more. Choose an area that interests you join a team, and get involved!

**January 28, 1991:**

**GENERATIONS GROWING TOGETHER:** Adults sharing themselves with children is the heart of an exciting new project in our Senior Adult Education Program. Two to three workshop sessions prepare small teams of adults to take special activities into the regular elementary school setting...activities which stress the concept of creativity, discovery, and the lifelong journey of learning. This is a wonderful opportunity to enrich children's lives and to promote self-esteem. No special skills or previous experience with children is required, just a little of your time and a lot of your enthusiasm.

The program actually began in January of 1991, with a stitchery project developed by Miriam Ahern. Karen Kanoni's fourth grade class at Briarwood School participated in this first project. Five adults, three of whom had been recruited from Ann Thompson's writing class, one from an adult education painting class, and one from another volunteer program, offered their time to prepare and take the stitchery project into the classroom. One member commandeered his wife to help in the classroom, bringing the total adults working with children up to six and providing a ratio of one adult to four or five children. In May, a puppet project was developed under the direction of Sue Robbins, Ann Thompson, and Margaret Johnson, a Senior Adult Volunteer. Margaret designed a nylon stocking head puppet, which was first made

by the adults, and then taken to the fourth grade. A public relations video was produced from films made of the stitchery and puppetry projects during both the adult preparation sessions and the classroom visits.

In September of 1991, Miriam Ahern assumed the position of coordinator and developer of the Program. The organization of the program evolved over the next three quarters. A variety of projects, all providing freedom of choice within a minimum of structure, were piloted. During the first quarter, little books were completed with Karen Kanoni's first grade class at Briarwood School. During the second quarter, pillows were colored and sewn in Mrs. Kanoni's class and math bingo games, including "what can you do with a grid," were brought into Mary Certa's second grade class at Haman School. In two second grades, Mary Certa's and Diane Emfinger's at Sutter School, "Sharing Journals" were co-authored by each child and the adult with whom he/she worked. Each child and adult finished the activity with a journal to keep. Number books resulted from exploring "what can you do to a circle?" in Mrs. Kanoni's first grade. All the above mentioned activities extended over a three or four week period. A short, most successful activity, was the making of valentines for one another in Mrs. Certa's class. As with most of the activities, the adults first "played" in the adult session. It was discovered that this led to the most positive results with the children because the adults were more relaxed and encouraging after having first played themselves.

The number of participants has grown from five to eighteen, allowing for the division of the adults into two groups and for a ratio of two or three children to one adult. The majority of new members have joined after reading the Adult Education Brochure of Classes. Those who have joined the program consistently attend the adult sessions and

participate in the classroom activities.

This gradual growth has allowed for thoughtful development of the program into one which can fit into an adult education framework. Constant planning, analyzing, and revising of the program and the classroom activities have been done during the adult sessions using input from the teachers and the volunteers.

The program is now set up to be offered as a regular adult education class which covers an eight week period. (This differs from the beginning of the project when the adults were asked to give "a few hours" of their time.) The volunteers register for this program just as they would for any class offered through the Senior Adult Program. The eight week session is divided between preparing activities in adult sessions and taking activities into the elementary classrooms. The adult sessions have been nicknamed "attitude adjustment periods," as the adults are encouraged to relax, to have fun, to stop trying to figure out directions, and to start making up their own directions.

Under the direction of Ann Thompson, Miriam Ahern was allowed the freedom to develop this Intergenerational Program for the Adult Education Senior Division, a program that has gone beyond just "senior" adults to include adults of all ages. This is now an intergenerational program that truly spans all generations.

## **GENERATIONS GROWING TOGETHER INFORMATION FOR TEACHERS AND PRINCIPALS**

We thank you for participating in the Santa Clara Unified Adult Education Intergenerational Project and would like to share with you some information about the program.

### **WHO ARE WE?**

We are adults who have volunteered our time to bring special activities into the elementary school classroom. Through the Senior Adult Education Program, we sign up for an eight week period. Part of that time is spent preparing ourselves and our special activities for the classroom. Our wealth of experience, our "collective wisdom" as Margaret Mead has phrased it, contributes to the richness of the program. Our ages have ranged from twenty-four to eighty-three. Our backgrounds are as diverse as our ages: mothers, students, poets, soldiers, nurses, grandfathers, gardeners, widows, engineers, authors, teachers, dancers, quilters, professors. What we share in common is the desire to give of ourselves to today's children. We come, not as tutors, nor as experts, but as "adult playmates," hoping to connect with and to encourage the students.

### **WHAT DO WE DO?**

We bring special activities into the classroom: activities which focus on process, not product; activities based on the pleasure of playing with materials and with ideas; activities which encourage creativity, the playful, spontaneous, experimental part of the creative process. We have invented games, designed stitcheries, produced journals, played with grids, shared valentines, and created puppet productions. We look forward to continuous expansion of projects which span all the disciplines.



## **HOW DO WE DO IT?**

We prepare the activities in adult sessions, a time in which we are encouraged to play, to stretch, to explore, to have fun discovering. Our adult session has been nicknamed "attitude adjustment time." We strive for a playful, open attitude. To encourage creativity in children we need first to encourage it in ourselves. Creativity is fostered in a safe, non-judgmental environment where individuals are free to risk. We try to provide that environment for the students and to plan activities which have a minimum of directions and a maximum of student choices and decisions.

## **WHY DO WE DO IT?**

We have a desire to give back to society through helping and volunteering. We see a need in today's children for more attention from adults. This project is a joining of the concept behind intergenerational programs and the theory that we are all creative, that development of one's creativity is development of one's full human potential. We see children as our future. The teachers we have worked with so far are wonderful, giving, caring and concerned. They embrace this project as a way to give positive encouragement on an individual basis.

## **WHEN DO WE DO IT?**

We fit into your schedule. Most of our activities require three sessions, forty-five minutes each, spread over a three week period.

## **WHAT DO YOU DO?**

**Please remain in charge of the classroom.** We have had wonderful behavior and participation from the children on all our projects, but we enjoy the freedom from the responsibility of discipline. We desire to slip into your classroom operation, to follow your rules, procedures, desired noise level, etc. We respect each teacher's need

to control his/her classroom and to maintain the normal atmosphere. Besides stepping in if you sense a child is getting "restless," we would appreciate your encouraging children with the activities.

Our approach is similar to a catered meal: we bring all the ingredients, you supply the guests. We do use basic school supplies for some of the projects: pencils, crayons, scissors, construction paper, and glue. Other than that, we supply everything that is needed.

**Simple preparations beforehand contribute to the program's success:**

1. Talk to the students about our coming, and briefly describe the activity we will bring into your classroom.
2. Have the children wear name tags.
3. Assign the children to the adults ahead of time. The coordinator will call you a day or two before the first visit with the names of the adults and a little information to help with the matching of children and adults.
4. Before we arrive, set up the room for our visit, grouping the children and providing extra chairs for the adults. The adult to child ratio averages 1:3.
5. Have available any school supplies which we have indicated will be needed (pencils, crayons etc.).

**To conclude the activity:**

1. Adults have loved receiving thank you notes or drawings from the children.
2. Your evaluation and completion of a questionnaire is sincerely appreciated as we develop and expand this program.

**WE LOOK FORWARD TO OUR VISIT IN YOUR CLASSROOM.**

## **GENERATIONS GROWING TOGETHER INFORMATION FOR ADULT VOLUNTEERS**

Welcome to a very special program! We are so glad you are interested in our Adult Education Intergenerational Program: "Generations Growing Together."

### **WHAT ARE THE QUALIFICATIONS FOR THIS PROGRAM?**

Everyone qualifies, no experience necessary! All that is needed is an interest in children and a desire to share your time, attention, and enthusiasm with them. Some of our most active participants have had no children or grandchildren and have never worked with children in an organized setting.

### **WHO ARE WE?**

We are adults who have volunteered our time to bring special activities into the elementary school classroom. Through the Senior Adult Education Program, we sign up for an eight week period. Part of that time is spent preparing ourselves and our special activities for the classroom. Our wealth of experience, our "collective wisdom" as Margaret Mead has phrased it, contributes to the richness of the program. Our ages have ranged from twenty-four to eighty-three. Our backgrounds are as diverse as our ages: mothers, students, poets, soldiers, nurses, grandfathers, gardeners, widows, engineers, authors, teachers, dancers, quilters, professors, salesmen. What we share in common is the desire to give of ourselves to today's children. We visit the classroom, not as tutors, nor as experts, but as "adult playmates," hoping to connect with and to encourage each student.

### **WHAT DO WE DO?**

We bring special activities into the classroom; activities which focus on process not product; activities based on the pleasure of playing with materials and with ideas. These

activities encourage the playful, spontaneous, experimental part of the creative process. We have invented games, designed stitcheries, produced journals, played with grids, shared valentines, and created puppet productions. We look forward to continuous expansion of projects which span all the disciplines.

### **HOW DO WE DO IT?**

We prepare the activities in adult sessions, a time in which we are encouraged to play, to stretch, to explore, to have fun discovering. Our adult session has been nicknamed "attitude adjustment time." We strive for a playful, open attitude. To encourage creativity in children, we need first to encourage it in ourselves. Creativity is fostered in a safe, non-judgmental environment where individuals are free to take risks. We try to provide that environment and to plan activities which have a minimum of directions and a maximum of choices and decisions.

### **WHEN DO WE DO IT?**

The adult sessions and the classroom visits are scheduled to correspond to the time frame of the class listed in the brochure. If you sign up for a 10:00-12:00 class on Friday, that is the time we will visit the classrooms. We alternate adult class sessions and elementary classroom visits, preparing the activities one week and then taking the activity into the elementary school for the next one to three weeks. Most of our elementary classroom activities require three sessions, forty-five minutes each, spread over a three week period. We arrange the schedule by having people sign up for the classroom activities. You can plan your participation around other commitments. The actual time you are asked to give is two hours per week.

## **WHAT HAPPENS IN THE CLASSROOM?**

We have had wonderful behavior and participation from the children on all our projects. We have enjoyed having the teacher remain in the classroom freeing us from the responsibility of discipline. We respect each teacher's need to control his/her classroom and to maintain the normal atmosphere. We do need to watch our voices!! Sometimes we make more noise than the children. This has been a problem, and we need to remember to talk softly. We also need to pay attention to the classroom rules, and follow the lead of the children. No talking when the teacher is talking. There are signals which differ in each classroom and we need to be aware of what they are, such as "lights off" or "bell ringing" when the teacher wants no talking and the attention of the group. Again the children are a great help.

## **RESPONSIBILITIES BEFORE CLASS:**

1. Make a name tag. If you have a long last name, it can be abbreviated to an initial such as "Mr. B." Grandma and Grandpa names have not worked out well for a variety of reasons so we have stopped using them. Dress as you wish, casual is fine.
2. Sign up for the activities you plan to help with in the classroom. The teachers are called a day or two before with a list of the adult volunteers, so if you find you are unable to come please call the coordinator so your children can be reassigned.

## **WHY DO WE PARTICIPATE IN THIS PROGRAM?**

We have a desire to give back to society through helping and volunteering. We see a need in today's children for more attention from adults. This project is a joining of the concept behind intergenerational programs and the theory that we are all creative, that development of one's creativity is development of one's full human potential. We see children as our future. The teachers we have worked with so far are wonderful, giving, caring and concerned. They embrace this project as a way to give positive encouragement on an individual basis.

**GENERATIONS GROWING TOGETHER**  
**A DESCRIPTION OF OUR ROLES AS ADULT VOLUNTEERS**  
**Written after a Class Discussion on Roles and the Part the Adult Plays**

by Bernadette Barton, Senior Adult Volunteer

I hit a wall when it came to developing the guide/lead, motivate/direct, suggest/tell idea. So, it has been muddling around in my head for a week.

Now, there's an idea...muddling through. When I'm looking for an idea I sort of muddle, mix and match, and start over with something I discovered in my muddling. Hopefully I find what I am looking for...or at least something I am satisfied with and can use.

Maybe the kids need permission to muddle around until they are satisfied. They have to feel they can experiment and make mistakes and the world won't end.

Lead suggests a leader...suggests followers...suggests walking in the footsteps of... Turn it around. We follow them, intervening just enough to keep them out of real trouble, guiding them. Mistakes are allowed. And what is a mistake anyway? An opportunity? Post-it-Notes are supposed to have happened because someone messed up a batch of glue and someone else put the mistake to work.

They need to know what the goal is but be allowed to define it in their own terms, picture it in their own minds. We have to take their word for it when they say they are finished..that they have reached THEIR goal.

They should be more satisfied and happy with what they have done if we can get them to compare it with their own idea of the product, not ours or the other kids around them. Reinforce the idea that it is theirs, that they have created something all their own.

They need a starting point, some idea of the product, and, perhaps preparation for

choices they will be making. Not too much detail, but enough that they can feel that there is a floor under them. That they aren't being pushed off into a free fall.

Exceptions. There are always exceptions. The last day we worked on the butterfly project it was necessary to follow rules and fairly rigid steps. I don't think there was any other way to do it. Creativity at that point could have been disaster.

Here is one of my creative comparisons:

Let's say we get brave and take them for a hike. If it is along cliffs, in swamps, or on slippery slopes we are obliged to make rules and insist on compliance for safety sake. If it is over grassy sand dunes with a nice asphalt path to the beach, we have choices. If they walk the path they are sure to get to the beach and if they are lucky they may even find a creature or two sunning themselves on the warm asphalt. If they take off through the tall grass...they can be bandits and good guys. They can be astronauts exploring the moon or maybe Mars. They can fight their way through the jungle to discover the Amazon. Making it to the beach is a conquest and an adventure they created for themselves.

December 12, 1991

## **GENERATIONS GROWING TOGETHER GUIDELINES FOR CLASSROOM ACTIVITIES**

### **SPECIFIC GUIDELINES:**

1. Activities should be planned for 45-60 minute periods and be capable of being finished in one, two, or three sessions. (Four is really too long.)
2. Adults should do the activity first, before taking it into the classroom.
3. Activities need to be organized enough to be controllable and comfortable for the teacher.

### **GENERAL GUIDELINES:**

#### **FOCUS ON THE PLAYFUL, SPONTANEOUS, EXPERIMENTAL**

The main question in planning and developing activities for the classroom should be: does the activity foster creativity, does it allow for the playful, spontaneous, explorational, experimental, part of the creative process. The creative process involves two separate and distinct parts: the spontaneous and the careful. Children have plenty of experience with the careful, technical, analytical, critical part of the creative process; they need to be encouraged in the spontaneous part which is also necessary but so often left out of activities.

#### **FOCUS ON THE PROCESS NOT THE PRODUCT**

The focus is on the process not the product. "Process is our most important product." The majority of the energy is not directed toward the production of something polished, something perfect. The finished product, if there is one included, is the result of spontaneous decisions, choices and experiments made by the child, rather than the careful interpretation and following of directions. Most adults and children spend the majority of their time following directions, robotically, trying to do something "right."



We need to provide activities that allow for individual choices. We need to value the process; the product is secondary when encouraging playful, spontaneous, experimental activity. Once the focus becomes the "finished project" we enter the realm of correctness and evaluation, losing the freedom to be spontaneous.

After an adult session in which much time was spent discussing "correctness," Bernadette Barton, a participant, contributed these "thoughts:"

We are just beginning to tap into a process. The door is just opening. All the lights aren't on yet. The kids are feeling their way, groping around, trying to make out the shapes of their ideas. Our approach--'Tell me what you see so I can see it too--the way you see it.' The process is as delicate as a soap bubble. Touch it and it is gone. Lay on too many rules, too much reality and it is gone.

#### **FOCUS ON CHOICES AND DECISION MAKING WITHIN STRUCTURE**

The activities should be set up with a minimum of structure and a maximum of choice, no right or wrong ways to do things, just individual interpretation. A basic structure is provided along with an open-ended activity which accommodates varying levels of competency, skill, and complexity of execution. Total freedom of choice is debilitating, people with too many choices often freeze. Freedom within structure is liberating.

#### **FOCUS ON SELF-EXPRESSION**

Art and creativity are not synonymous. "Art" often times is copy work, technique building, omitting the expression of "self" noted by many as necessary in today's definition of art. If an individual ceases to create from within himself, there is no art. Writing and drawing can both be powerful means of self-expression.

#### **FOCUS ON COMMUNICATION**

The activities should be planned to allow for positive interaction of the adults and the

children. Activities which are too complicated or frustrating result in a negative experience for both. Communication which builds awareness fosters the open, receptive attitude so necessary to creativity: "Wow, look at that shape," "You have used two different blues," "The butterfly's wings are not the same, can you believe that!" School age children, according to Cohen (1988), need to learn how to look, hear, smell, feel and taste again. Openness to one's environment is cited over and over again as a characteristic of the creative child and adult. Activities can be planned which allow for this openness to environment. Pamela Sharp, professor of art education at San Jose State University, refers to this as developing aesthetic awareness.

The best projects need a minimum amount of information from the adults and allow for a maximum amount of attention and encouragement as the child interprets and makes independent choices.

#### **FOCUS ON SIMPLICITY:**

Simplicity is the key. There is no need for elaborate activities. Inexpensive, readily available materials, along with recyclables are fine and actually foster creativity. When planning art activities, Brittain (1979) warns adults against constantly providing too many new materials. She suggests that the use of pencils, crayons, felt tips, paint and clay be encouraged: mastery of material allows for freedom of expression. Brittain theorizes that children learn through drawing. Frank (1973) believes that individuals learn through drawing, that through drawing we really learn to see. All that is needed is a paper and pencil, but we often complicate activities. If adults or children are constantly given new materials to use, the time is always spent investigating the new materials which is valuable in its own right, but does not allow for the learning of self

and world that can occur through drawing and writing. Simple activities allow the adults and children to interact and enjoy each other, the first of the two goals of this project.

**FOCUS ON FUN, PLAY, DISCOVERY,**

Activities should be fun, playful, engaging, interesting for the children. Games, puzzles, riddles, all encourage flexibility of thinking, a characteristic of creativity. Piaget (1970) states that children learn more readily through playing games. Play is cited over and over again as a way children learn. It is the playful part of play that allows for the learning, the developing, the creativity (Lieberman, 1977).

## **GENERATIONS GROWING TOGETHER THE PHILOSOPHY BEHIND THE SHARING JOURNAL**

The overall goal of this program is to promote a positive, meaningful connecting between children and adults, by providing classroom activities which foster creativity and focus on the spontaneous, experimental, playful part of the creative process. The goal of the journal project is not to produce a polished product, but to provide a vehicle in which to record a time of sharing...a sharing of ideas, of feelings, and of memories.

The following concepts were incorporated into this journal project.

1. Many intergenerational programs provide for senior citizens to relate stories from the past. This journal provides an interactive way for adults and children to share experiences of growing up in different times and a concrete way to record their time of sharing.
2. Projects in the primary grades are most successful if children take an active part. All intergenerational programs are not successful. Some, if the child is a passive listener, can be boring and uninteresting.
3. Everyone can write and everyone can draw. We just stop trying. This journal affords a way for adults, who haven't drawn for decades, to relax and have fun with their drawings, regardless of the level. The more primitive drawings often produce the most charming results. The adults, having been encouraged to play and take risks, can, in turn, encourage the children to do the same.
4. Writing and drawing are both vehicles for understanding oneself and one's world. We need to encourage the use of both; this journal does.
5. Part of creativity is self-expression. This journal allows for the expression of self through drawings and through writing. It is a playful way for children and adults to remember, to learn, and to foster creative expression.
6. In the primary grades, children are at various skill levels. This journal accommodates all levels.
7. The free flow of ideas and the spontaneous playful part of the creative process are fostered in a non-judgmental, accepting, encouraging, atmosphere. There is no right or wrong way to do the journal.

## **CONCLUSIONS**

This project, piloted for less than one year through the Santa Clara Unified School District, has been a most rewarding project for all involved. Those who have participated recognize that its strength lies in going beyond the usual intergenerational programs (where adults give time, help or information to children), to the sharing of an attitude toward learning and toward life.

Overall the evaluations, solicited and unsolicited, from the students, teachers and volunteers have been overwhelmingly positive. Evaluation forms were filled out by the children, the teachers and the adults on one stitchery project, one fabric covered book, and two journal sharing projects.

A summary of the results are as follows:

### **KAREN KANONI'S FOURTH GRADE/ STITCHERY/ SPRING 1991:**

#### **RESPONSES OF THE CHILDREN:**

**How much did you like this stitchery project with the senior citizens?**

A lot 23      A medium amount 0      A little 1      Not at all 0

**Would you like the seniors to come back and do another class with you?**

Yes 22      Maybe 2      No 0

**What did you like best about this project:**

"That I got to do my own kind of butterfly."

"I liked the stitching." (9 responses)

"That they helped us. Plus, I like how we did the butterflies."

"The coloring." (1 response); "The sewing and the coloring." (1 response)

"That I got to do my own kind of project."

"That mine was a lot different."

## **RESPONSES OF THE VOLUNTEERS AND OF THE TEACHER, KAREN KANONI:**

### **What made you decide to participate in this project?**

- "I was interested in the interaction between my students and a group of seniors."  
(Kanoni).
- "I think it is good for children to spend time with seniors, some may not have grand-parents."
- "I have been going through very stressful and uncontrolled incidents and I needed a positive and giving outlet."
- "Ann Thompson and her writing class. It is new ground and I do enjoy inventing."
- "I like children and get along well with them. I think children can use another grandma."
- "I like children and like to be with children." [Lisa, a retired nurse, has no children of her own.]
- "Ann Thompson recruited me last year from her writing class."

### **What is your overall impression of this first intergenerational session?**

- "Great--I feel that everyone came away feeling good." (Kanoni)
- "A great project that should catch on in the district--this first time they wanted to know if we would be back."
- "It was fun! The children learned something new. All had a good time."
- "A success--Children were enthusiastic and there were no "Failures." Great feedback for the volunteers that did great things for the ego and willingness to do it again."
- "Successful."
- "Children and Seniors enjoyed it."
- "Very successful and rewarding for all involved."

### **What did you like most about this session?**

- "The caring between everyone."
- "Being with the children."
- "The exchanges between children and adults. Feeling the children learned something about themselves."
- "Emphasis on freedom to experiment with shapes, color, stitches. The detailed planning and preparation. Well paced. Emergencies and surprises were anticipated."
- "The association with the children. Watching them respond."
- "The children were very responsive."
- "I liked the small group of students, and having materials ready, and knowing my part."

### **What do you personally think contributes to an individual using his/her creativity?**

- "The knowledge that it's 'O.K.' to do your own thing. Students need that daily." (Kanoni)
- "Another person's genuine interest in their achievement."
- "Being free with ideas and not afraid to experiment."
- "Curiosity; willingness to experiment with and manipulate ideas, objects, materials;

ability to see more than one way of using a skill, tools, or materials; an atmosphere where it can all happen."

"Encouragement, attitudes (positive)."

**What did you think about the preliminary meetings that were held before actually helping in the elementary classroom?**

"Beneficial and instructive."

"Very necessary in order to have a smoothly run project."

"Good idea. Needed it as a beginning step to pool ideas, get organized, overcome doubts, and fears and as a model for future projects."

"Very educational. Helped tremendously."

"They were very helpful, very thorough."

"These were very good."

**DIANE EMFINGER'S SECOND GRADE/ JOURNALS/ WINTER 1992  
RESPONSES OF THE CHILDREN:**

Did you like doing this project:	yes 19	maybe 1	no 1
Do you like your journal:	yes 20	maybe 0	no 1
Would you like your helper to come back and do another project:	yes 18	maybe 2	no 1

**What did you like the most about this project?**

"The pictures."

"I like to make books." (5)

"Shared her pictures with us."

"It was fun."

"That we had friends and worked in a book."

**RESPONSE OF TEACHER:**

**What is your overall impression of the activity we brought into your classroom?**

"I think the 'sharing journal' project is a wonderful experience for both the children and adults. The children felt very comfortable with the adults and gained more than the actual product."

**What did you like the most? What suggestions do you have?**

"The dialogue and interactions between the adults and children were extremely rewarding for both."

**What do you like most about this Intergenerational Program? What suggestions do you have for improvements?**

"It would be nice if the program could continue throughout the year, with the adults working on 3-4 projects with the students. Many were building relationships that would be enhanced with an ongoing program."

#### **MARY CERTA'S SECOND GRADE/ SHARING JOURNAL PROJECT/ SPRING 1992 RESPONSES OF THE CHILDREN:**

<b>Do you like your journal:</b>	yes	23	maybe	1	no	0
<b>Did you like doing this project</b>	yes	23	maybe	1	no	0
<b>Would you like your helper to come back and do another project:</b>	yes	23	maybe	1	no	0

**What did you like the most about this project?**

"Being with my senior."

"I liked him talking to me."

"That my senior put her pages in my book."

"Talking together." (3)

"My senior's pictures. I like to work with my senior."

#### **RESPONSES OF TEACHER:**

Mary had not turned back her questionnaire in time to be included in this conclusion. Her verbal responses have been very supportive of the program and positive. She has commended upon how much she agrees with the philosophy of the program. This is what she wrote to the parents of her children in the weekly flyer she sends home:

Last Friday our seniors came to work with us as part of our intergenerational program, Generations Growing Together. The experience of working together has been as beneficial to the seniors as to the second graders! In fact, one man said he ranked the experience of working with Room 9 Children as a 10!! We rank this program a 10!! Next Friday, April 10th, the seniors and children will finish their most recent project, a shared journal they have written and illustrated together. We will display them at school and then send them home. What a creative journey we are on!

#### **RESPONSES OF ADULT VOLUNTEERS TO THE JOURNAL PROJECT:**

**What is your overall impression of the journal project?**

(All but one of the responses were positive.)

"Wonderful idea."

"The project, I believe, is extremely useful, it brings a spontaneous response from the children."

"Fun, from beginning to end. A definite easy way to cause us all, young and old to produce something. No one could feel left out. A simple project which gives us time to



develop rapport with the children as we work upon it and appreciate each other's work."

"It was fun to do, we had a chance to become friends with the children."

"Good."

"The children enjoy talking about themselves."

"More time-consuming than expected. (No problem.) It forced me to remember my own school days, but it was frustrating when I couldn't remember details. The children seemed to enjoy it."

"It is wide open--lots of room for individual ideas."

"The journal project inspires children to express their inner feelings and ideas into outer expression by writing and drawing. This exhibit is without any hesitation or fear or pressure. No, all this process is processing in a very natural way. Every child and adult has special abilities that is their contribution to society. The journal project is meant for this."

"I think the project is quite good, drawing is something I haven't done much. It takes me back to my young age."

"I liked getting to know the kids. I would have liked spending more time talking, instead of helping them write."

"I enjoyed it very much. I believe that encouraging a child (or adult) to express ideas is the greatest gift we can give them."

"The journal project can be a keepsake for the child. Some parents keep these for years and years."

(and the negative response)

"Was too much homework for me. [Lisa did very involved pictures for her three.] We are strangers to each other and it takes time for them to open up. I think the gap is too big to relate to."

**Was the journal project meaningful to you in any way:**

"It was a joint venture; I liked that."

"Very much because it stimulated happy childhood memories and tied to it a need to be creative myself. I enjoyed being asked to draw for I saw how much I needed to gain back what I had lost. Drawing is fun! I also enjoyed pulling out memories and expressing them."

"Yes, it brought back pleasant memories."

"The comparison of today and yesterday was meaningful to me. It brought memories back of my childhood."

"Yes, it was. Every child is unique. It was best to enter each student/volunteer relationship with no expectations. Of course, each volunteer is unique also."

"Tim's response to the small group was worth it all." [Tim, in constant "trouble" with the teacher, formed a most positive, productive relationship with Bernadette.]

"Yes, it is 100% meaningful to me. (1) It creates life in me also, to do, to think, to write, to be something special. (2) It recollects all sweet memories of my childhood. (3) It fills the gap between two generations. (4) It destroys the inferiority complex and makes for a good feeling."

"Yes, especially when I see how the children think and work. This is really neat."

Clinton, one of my boys gave me his original picture which is a good reward. The drawing took me back to my childhood, which is good. If I have the chance, I should like to take some painting or drawing classes."

"Even though I don't draw well, it didn't bother me. It seemed to encourage the children when I was willing to try. Writing about my childhood is a fun thing. Emerson said, 'History ties the past, present and future together.' Seeing a child relaxed and enthusiastic about such a project is a joy to me. It think we're building self-esteem without making a big flap about it."

"It was meaningful to me in the respect that it was a positive experience for the children."

"Not especially" [from Lisa, who has participated in this program from the beginning, and rated this as her least favorite project].

"Meaningful, yes. When I saw their big smiles and the laughter in their eyes, I was happy. They made my whole week worthwhile."

**These last two general statements about the program were quite encouraging:**

These words were verbal, shared by Bill with another member of the class:

"This is the most enjoyable thing I have done in ten years, I would rate it among the highlights of my life. (I also think I am going to take some drawing classes.)"

These words were written in a beautiful thank you note, before Adria moved to a new town:

"I am sorry I had to give up the program so soon, but I carry with me the bright faces and happy smiles of all the children that we had the pleasure of being with...My experience with the children was the most rewarding activity that I've been involved with in a very long time. It renewed that wonderful feeling we get when we share our love with a child."

This pilot project, through experimentation, constant change, and ongoing evaluation, has now evolved into a structured program which can be administered through Santa Clara Unified School District's Adult Education Senior Division. Adults volunteer by signing up for the "Generations Growing Together" class. The coordinator of the program is hired as would be a teacher for any Senior Adult Education Class. This gives the program stability and a framework from which to grow. The growth potential is enormous. This is a core; the directions the program could expand into are unending. Two of the teachers have already engaged three volunteers to come into their classroom

on an individual basis to help with tutoring.

The goal at the outset of this project was twofold: one part an assured success, the other part a gamble. Intergenerational programs linking adults with schools have been developed across the country and are usually very successful. These programs are similar to what Bill Honig, State Superintendent of Public Instruction, states in his letter to County and District Superintendents on the subject of recruiting older adults to volunteer in California Schools:

Older adults--with their lifetime of experience, knowledge, and expertise--are beginning to be recognized as important resources for strengthening our state's education program. Students thrive on the individual attention and assistance provided by the seniors. Seniors benefit from sharing experiences and remaining active, contributing members of the community. Among other things, seniors can serve as tutors, readers, teacher's aides, library assistants, or living historians at your school.

This known success, the joining of senior adults with children in a giving, sharing way, beneficial to both, is a given. The unknown second part was the focus on creativity as the basis of the program. Would the adults benefit and find the adult sessions meaningful, understand the purpose behind the activities, allow themselves to "play" and share that attitude of spontaneity, playfulness, and experimentation with the children? The second part was an experiment, the outcome unknown. From the evaluations received verbally and in writing, the majority of adults have responded very positively to both goals. Most have stated that they find the adult sessions fun and as meaningful as the classroom visits.

In the words of Sumita, the youngest participant, a twenty-four year old immigrant from India, participating in the program as she waited to enter Santa Clara University's Graduate School of Business: "The meetings have been very interesting and have revealed

a new side in me. I always thought that I was not creative and was not good with children. I discovered otherwise. It has been fun and I would love to continue..."

In the words of Margaret, the oldest participant: "I'll try anything." Eighty-three years young, she has been with the program since its inception and writes, "It's a great program and getting better with each session."

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## **APPENDICES**

**APPENDIX A**  
**PUBLIC RELATIONS VIDEO DIALOGUE**  
**for**  
**GENERATIONS GROWING TOGETHER**

The Santa Clara Unified School District is bringing the community into its schools. Teams of adults, many of them from the Senior Adult Program, provide enrichment activities to small groups of students in the elementary classrooms. Adults volunteer for the program by signing up through Santa Clara Adult Education, where workshops prepare them to take the activities to the children.

This program allows adults to share their enthusiasm for learning and to encourage each child to believe in his or her abilities. The intergenerational projects all focus on fostering each child's innate creative potential--the spontaneous, playful, experimental, discovery part of the creative process. Children are free to play with ideas--to come up with their own. What will happen if? What can you do with a circle? How can we change the rules of this game? Ideas, adults, and children interacting--that is the heart of this program.

This vision became a reality because of the support of the Director of Educational Options, Paul Belomy.

Generations Growing Together was conceived and developed by the team of:

Ann Thompson, Senior Specialist  
Miriam Ahern, Intergenerational Specialist  
Sue Robbins, Community Education Specialist.

The resources of San Jose State University's Departments of:  
Education, Art, English, Gerontology, and Psychology.

This project was piloted in the Santa Clara Classrooms of:  
Karen Kanoni, Briarwood School  
Mary Certa, Haman School  
Diane Emfinger, Sutter School

## APPENDIX B

### No generation gap here



**SHARING SECRETS** — Athena Mora, 6, confides in Lorraine Gaines, a volunteer working at Briarwood School in Santa Clara. The volunteers learn craft techniques, then teach them to the children.

### Older volunteers bring fun to class

By Aleta Payne  
Mercury News Staff Writer

Dark heads, blond heads and graying heads bent together over the covers of books that young fingers, with the help of older fingers, were decorating with crayons.

"How's your voice? You were hoarse last time I was here."

"What do we draw?"

"I need a red. Where's a red?"

What quickly became apparent, besides the popularity of rocket ships and rainbows among first-graders, was that

a 60-year age difference doesn't necessarily make a generation gap.

It's all part of something called Reaching Out Across the Generations, which sends retirees and elderly volunteers into elementary classrooms to teach students a craft, boosting the children's self-esteem through precious one-on-one contact with an adult.

In a twist on many other volunteer efforts, the training provided the elderly participants isn't just intended to teach them the craft so they can teach it to children. It is also to help them dare to be creative and to have fun.

"I was more interested in helping people believe in themselves ... than instructing them in a specific technique," said Mimi Ahern, coordinator of the program, which is sponsored through the Santa Clara Unified School District.

The volunteers meet as a group with Ahern once a week to prepare for a craft project they will be teaching, but also to take part in other activities aimed at helping them have fun while trying new things. They might cut out

See **HELPERS**, Page 2B

# Visitors bring enthusiasm to class



Eugene Louie — Mercury News

**LOOKING AHEAD** — Jeff Chadwick, 6, peeks at a book Bernadette Barton reads to his class at Briarwood School.

## ■ HELPERS

from Page 1B

paper butterflies or color them on cloth in preparation for a similar project with the children.

The participants are expected to help choose classroom projects and presentations.

"What we go in and do can be just fun," Ahern said. "We don't go in as tutors. We don't go in as part of the program. So that heavy weight of responsibility, of having kids do it right, isn't there."

The generations program began as an idea in the back of the mind of Ann Thompson, the older adult specialist in the district's educational options division. Thompson said she wanted to tap the experiences of older adults to create programs for elementary students, but wanted to go beyond baby-sitting or working as an aide to the teacher.

She brainstormed with some of her students, and the first project went into the Briarwood classroom of teacher Karen Kanani last winter. The volunteers have taught puppet-making and stitchery to third- and fourth-graders, and helped the kids in a first-grade class at Briarwood write and illustrate their own books.

Kanani raves about the program.

"This is what I love," she said,

“That heavy weight of responsibility, of having kids do it right, isn't there.”

— Mimi Ahern,  
program coordinator

motioning to the bustling classroom. "I think the greatest aspect of this program is the one-on-one attention the children are getting with the seniors. They love the attention."

The success with the children and volunteers is obvious.

"I like it when they come to visit me and they help me write," said Veronique Nguyen, the 6-year-old author of a book about a curious cat named Brownie. "I never wrote a book in my life."

Bernadette Barton, 67, knows which of her charges is a perfectionist and who improves from visit to visit.

"It's sort of a challenge each time we go in. I like the variety too," she said. "When we finish, we've enjoyed it. It gives a little grandparent feel."

For information about Reaching Out Across the Generations, call Ann Thompson at (408) 984-6220.

**APPENDIX C**  
**Creative Potential**

For so long I tried to stitch the way I thought I should stitch  
never letting myself through

always judging, fighting, quitting.

How long it has taken me to see

the compelling beauty of stillness  
the quiet power of simplicity.

Find a way of releasing yourself

your words  
your colors  
your ideas  
your voice.

Whatever form your song takes

find a way.

My release used to be through needle and thread; sometimes, now, it's through  
paper and pencil.

I am a strong believer in the innate creative potential of each individual.

If education is viewed as the developing of human potential, then the development  
of creativity needs to be included, for it is a part of that potential.

# **GENERATIONS GROWING TOGETHER**

## **APPENDIX D**

### **CLASSROOM MATERIALS**

by  
**Miriam Rasmussen Ahern**  
**1992**





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CLASSROOM MATERIALS



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## CLASSROOM AND ADULT SESSION PHOTOGRAPHS

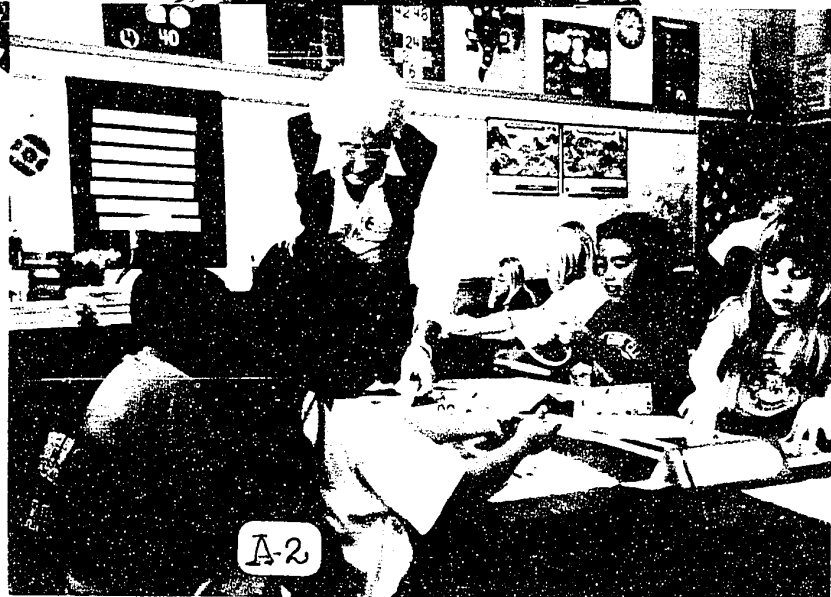


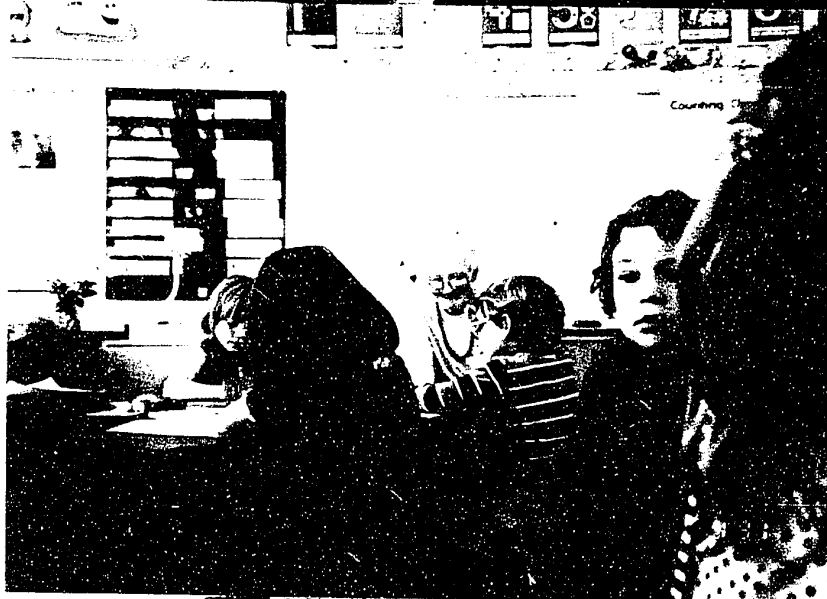


Classroom  
visits



Stitchery  
project

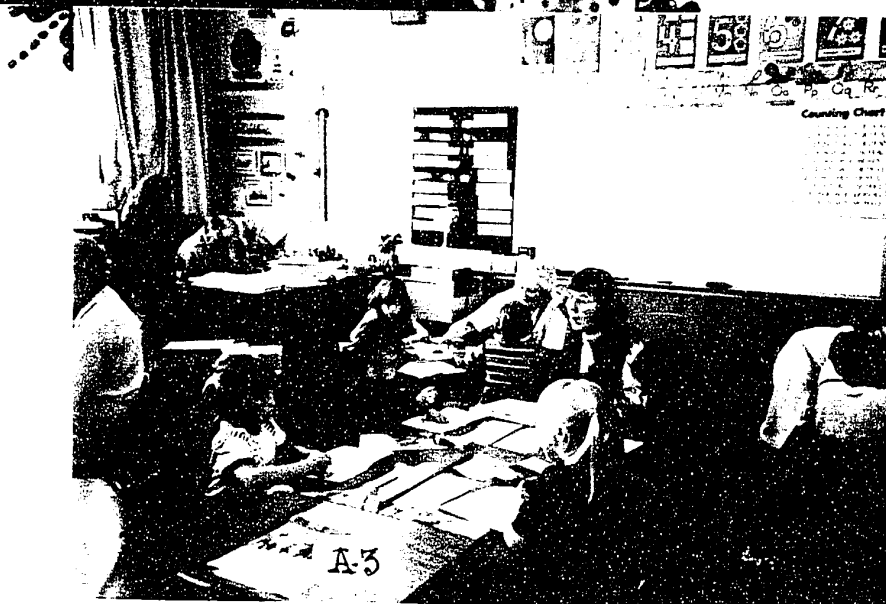




Classroom  
visits



Little Books  
for  
First Grade





Classroom  
visits



shared  
Journals





Classroom  
visits



Shared  
Journals



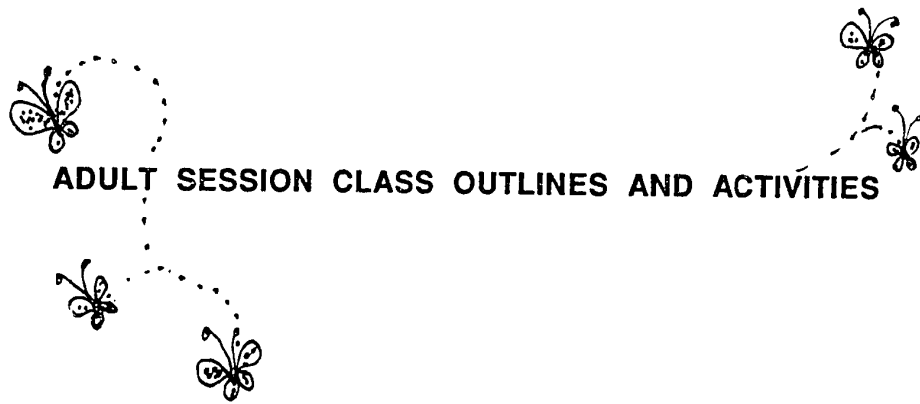
A-5



Adult  
Session

Playing  
with  
a  
Grid





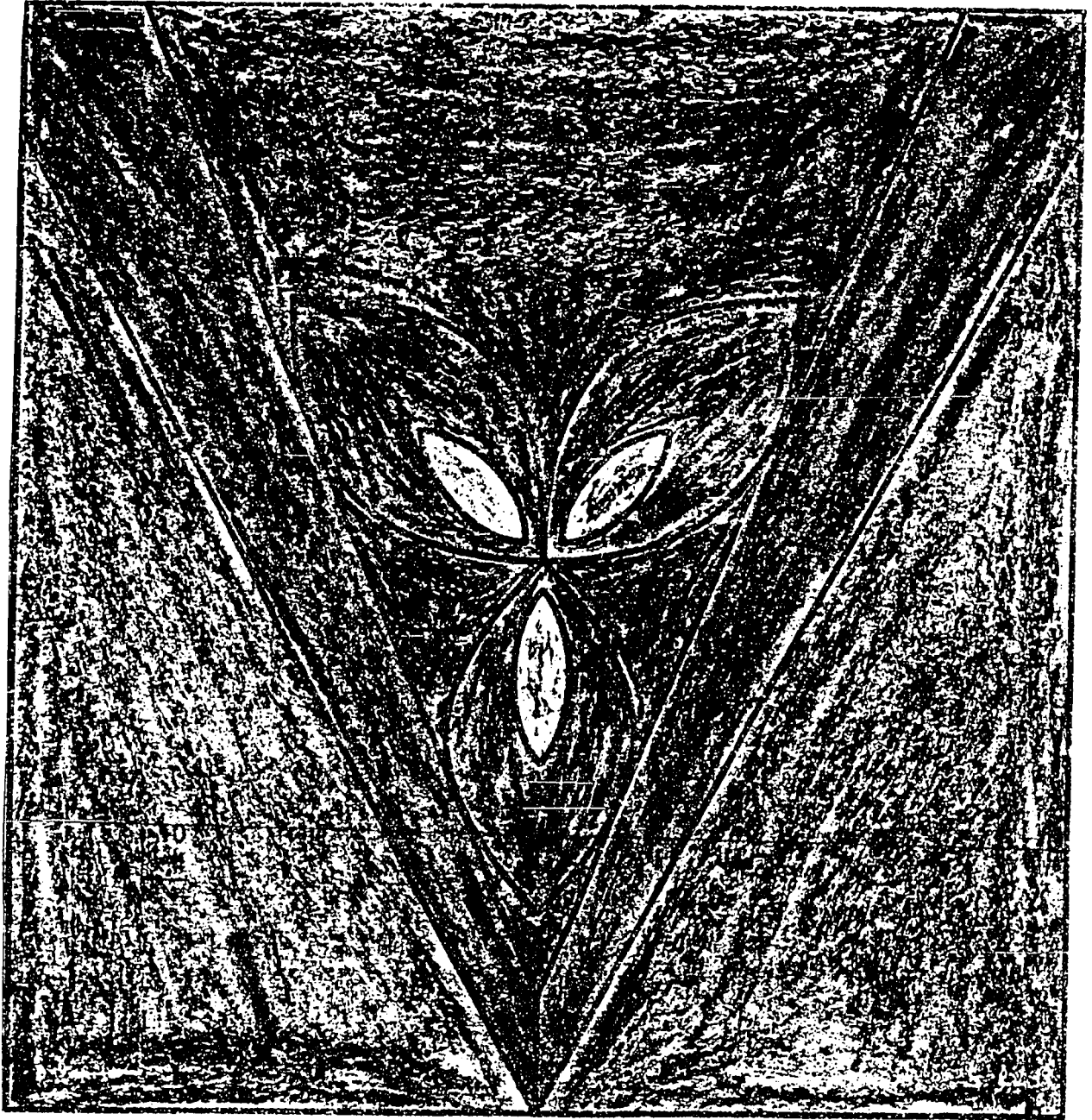
## ADULT SESSION CLASS OUTLINES AND ACTIVITIES



Intergenerational Class: Session 1; First Quarter; Sept. 20, 1991

1. Name tags and introductions. Introduce the person next to you. What animal would he/she like to be; what animal would you choose for him.
2. Share pictures from last year.
3. Show the public relations video of the program.
4. Use example of quilt art to demonstrate how we all have a different sense of color. We need to tap into our innate senses. Have adults color quilt designs. Discuss the diversity; the individual color choices; the need to foster and develop the innate color sense people possess.
5. Register adults.
6. Have adults fill out questionnaire for Intergenerational Program.
7. The idea behind the program is to encourage creativity through playfulness. Games are a great way to encourage creative thinking while having fun. We need to adopt a playful attitude.
8. Divide up the class into groups of 2 or 3 and have them play a solitaire game. Give out the goal of the game, and the rules. Discover the strategies, through playing the game!
  - (1) The goal of this game, as in most solitaire games, is to play from ace to king (ace, 2,3,4,5,6,7,8,9,10,jack,queen,king) by suit (hearts, spades, clubs and diamonds) ending with four ace-king stacks.
  - (2) Deal out all 52 cards in piles of 3 cards each, arranging the cards so that each card is visible. (17 stacks, with one card remaining.) A stack can never have more than three cards. To move a card, it must be moved to a "stack" that only has one or two cards in it, and which matches the top card of the stack by number ( ace, 2, 10, etc.)
  - (3) If the last card is moved from a stack to another stack, or to the ace-king pile, that stack may not be replaced.
  - (4) If you have no plays to make (no cards to the ace-king pile, and no cards to move from one stack to another), you may reshuffle and deal again. You will end with the last stack having 1, 2, or 3 cards. If the last stack has 3 cards, divide that stack into two stacks: one containing 1 card, the other 2 cards.
  - (5) If you have no plays to make from the second shuffle, you may reshuffle again. This is the last time, though! If you fail to get all those cards up to the ace-king pile, you need to try again with a new game. How long can you play, before you win this game? What strategies can you discover which increase your probability of winning.
9. Encourage everyone to keep playing the game at home during the week.

## SNOW ON THE MOUNTAIN QUILT BLOCK



THE ADULTS WERE ASKED TO COLOR THIS QUILT BLOCK PATTERN, DISREGARDING THE MATH PROBLEMS (WHICH INDICATED WHICH COLOR TO USE). WHEN ALL COLORED PATTERNS WERE COMPLETED, THEY WERE PLACED ON A TABLE, AND THE ADULTS EACH VOTED SECRETLY ON WHICH ONE WAS HIS/HER FAVORITE. ONE OF THE PATTERNS WAS COMPLETED ACCORDING TO THE MATH PROBLEMS. EVERY PATTERN, BUT ONE, WAS CHOSEN AS A FAVORITE!!! ONE WAS CHOSEN TWICE. (OF COURSE, THE RESULTS WERE KEPT SECRET). MARGARET COLORED THE ABOVE PATTERN. SHE APOLOGIZED FOR HER COLOR CHOICE...TELLING THE CLASS SHE WASN'T GOOD WITH COLOR. (HER BROTHER, AN ARTIST, HAD TOLD HER!!!) WE NEED TO SILENCE THE CRITICS, OUTSIDE AND INSIDE OUR HEADS; THEY CAN BE DEBILITATING.

Adult Ed--Intergenerational Project--Session Two--9/26/91-- Ahern

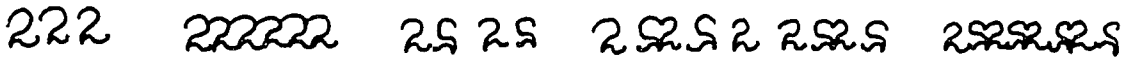
Preparation:

1. Name tags
2. Pencils, crayons, paper, stapler, 8 x 11 paper
3. Books by Dr. Seuss; newspaper article on Dr. Seuss
4. Cards for playing solitaire game
5. Registration forms and questionnaire forms

Set Up:

1. Share pictures of first visit to classroom (stitchery project)
2. Share books on the play part of creativity  
Kaye, P., Games for Reading. New York: Pantheon Books, 1984.  
Jenkins, P., Art for the Fun of It. New York: Prentice Hall Press, 1980.  
Nachmanovitch, S., Free Play. Los Angeles: Jeromy Tarcher, Inc., 1989.

Class:

1. Introductions: share a little about yourself; how did you find out about the program?
2. Discussion: What makes something fun? How do you have fun?
3. Register for class. (This takes a long time.)
4. Fill out teacher questionnaire. Discuss time commitments.
5. Discuss solitaire game. What are the rules? What are the discoveries made while playing the game? What are the strategies? What would children learn if playing a game that involved choices/strategies.
6. It pays to play. Discuss what this means.
7. Look what happens when we put 2 and 2 together: We can get  $2+2=4$ ,  $2+2=4$ ,  $2+2=4$ ,  $2+2=4$  forever, or we can put 2 and 2 together this way:  $2/2=1$ . Or forget the math, and use the shape of the 2 to make a pattern  

8. What can you do with a pencil and paper?
9. We will be helping in the first grade for our first session this year. Let's develop something for the first grade using Dr. Seuss--a book--a picture--think about this for the week.
10. Class activity: Everyone was given a little book (folded sheets of paper) and asked to draw--to draw anything--to not judge their own drawings, but just to draw--cats, or witches, or flowers, a house, a pumpkin, a person, whatever! Next week we will talk about the exercise: how children feel when they are asked to draw.

Notes from Session Two--Intergenerational Project--9/26/91 --Ahern

Introductions: Majority of students were from Ann Thompson's writing class. A few were recruited when Ann visited other classes (sketching). Two had read about the class in the brochure. Class total was 10.

Discussion of solitaire game: from Margaret-- you have to take your time and not go too fast; from Mimi--if you can play one suit all the way up as far as possible (to the King) it helps to win--try to keep the playing equal among the other 3 suits.

Class discussion: What makes something fun...what do you do for fun?  
(Some of the discussion focused on what would be fun for the children.)

Don't worry about the outcome. Don't take it too seriously.  
Relax and enjoy.

Relax (3 responses).

Its fun when there is a sense of achievement.

Complete release from responsibility. A release from pressure and worry  
Unordinary is fun.

When you get a sense of achievement out of your work, that's fun.

When the hand and the heart and the mind are involved....that's fun.

When there is an emotional attachment.

It can be passive. To laugh is fun.

Something you are interested in is fun.

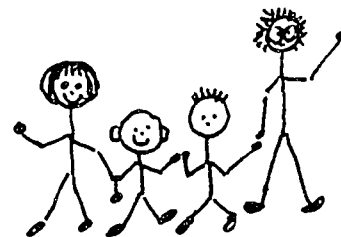
A new idea is born...especially with children.

When you see the light bulb go on...that's fun.

Playing with children is fun.

To be involved is fun.

Working with one's hands is fun.



Class activity: There was a wide range of "comfort zone" in the drawing exercise. Some needed a lot of encouragement and pushing! "Draw stick figures, draw funny little things, draw a rainbow." Put yourself into the shoes of a first grade child and remove the critic in your head! The drawings were collected by the coordinator. Before the next class, a drawing from each of the adults was copied onto one sheet of paper; a little rhyme was placed along side of each drawing. It was fun to see the pleased reaction of those who were especially critical of their drawings.

50 ft.  
Kitt  
SAIL AWAY WITH ME  
TO THE LAND  
WHERE  
FAR AWAY

THE SWAN  
DANCES  
SWEETLY

FOR MY MOTHER'S  
BIRTHDAY  
I GAVE HER  
PENCIL FLOWERS

WHEN  
EVERYONE IS  
GONE  
THE FISH AND  
THE CAT SING

TWINKLE  
TWINKLE  
UP SO HIGH

THE MOTH  
TOOK

IN 1992.  
HE SAILED  
THE OCEAN  
BLUE

THE KIND  
DEEDLEDO  
WILL LOOK  
AFTER YOU

WITCHES  
WITCHES  
EVERYWHERE

LITTLE BIRD  
LITTLE BIRD  
LOOK FOR THE WORM

PLAY  
WITH  
ME  
X = KISSES  
O = HUGS

X	O	O
O	X	O
X	O	X

A hand-drawn diagram of a butterfly with spots, labeled "THE MOTH TOOK ME" and "THE MOTH TOOK ME". The diagram is a simple line drawing of a butterfly with four wings, each containing several small circles representing spots. The text "THE MOTH TOOK ME" is written on the upper and lower wings. Arrows point from the text to the spots on the wings.

THE KIND  
DEEDLEDO  
WILL LOOK  
AFTER YOU

## Adult Session word play

The English Language is Silly and Wonderful.

What rhymes with TOE???

toe... show... no... know... bow... doe... foe... go... ho... how?

Can some order be attempted?

·BÖW    ·COW?    DÖÜGH    ·COUGH?    ·SÖW    ·NEW?

What endings make the "O" sound?

How many other sounds are made?

Which of these words rhyme with toe?

Which of these "words" are part of our  
English Language?

bo	bew	bow	boe	bough	bue
co	cew	cow	coe	cough	cue
do	dew	dow	doe	dough	due
fo	few	fow	foe	fough	fue
go	gew	gow	goe	gough	gue
ho	hew	how	hoe	hough	hue
jo	jew	jow	joe	jough	jue
ko	kew	kow	koe	kough	kue
lo	lew	low	loe	lough	lue
mo	mew	mow	moe	mough	mue
no	new	now	noe	nough	nue
oo	oew	ow	oe	ough	oue
po	pew	pow	poe	pough	pue
ro	rew	row	roe	rough	rue
so	sew	sow	soe	sough	sue
to	tew	tow	toe	tough	tue
vo	vew	vow	voe	vough	vue
wo	wew	wow	woe	wough	wue
yo	yew	yow	yoe	yough	yue

Can this English Language be fun??

## Adult "Student" Play

After playing with fun spontaneous drawing in the adult session, Mary went home and wrote a little book about her cat of years ago, Mister Mu. Mary is a talented writer, but has never drawn. When she brought in her book with its purple pages, she said: "You were right, my 'funny' little drawings add to the story."

We fed him Milk and  
named him Mister Mu.  
'Cause  
That's the way he sounded  
when he cried

"Meow"

He grew big and strong



Mary sent  
copies of  
the little  
book to  
her adult  
children,  
who  
remembered  
Mr. Mu  
and  
who  
loved the  
story.

## Adult "Student" word play

After playing with the word toe, what rhymes with toe... and discussing Dr. Seuss and his fun way with words, Bernadette wrote a little book titled:

UP CHUGALOO DOWN CHUGALOO

Bernadette finished the book a few days before her husband's sudden death.

SO...  
HAND  
IN HAND  
AND TWO BY TWO  
THEY SLID DOWN

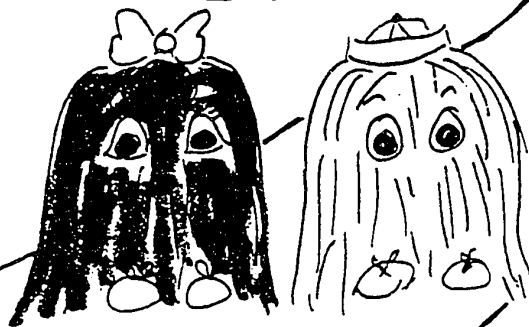
At the funeral she told me it was finished, and that she would mail me a copy!

THE FAR SIDE OF  
CHUGALOO.

She discontinued most of her activities for awhile, but missed only two weeks of the Intergenerational Program.

AND HERE THEY ARE,  
BIPPITY BOP, BIPPITY BOO  
THEY CAME ALL THIS  
WAY JUST TO SEE  
YOU....

Bernadette has been a continuously vital, contributing member of the group, and has been nicknamed: "Spark Plus" by our second male member, Bill.





Adult Ed--Intergenerational Project--Session Four--10/11/1991 -- Ahern

OCTOBER 18: NO MEETING    OCTOBER 26: MEET AT BRIARWOOD AT 12:20  
Visit #1 into Karen Kanoni's First Grade Classroom at Briarwood.

12:30-1:30: Little Autobiographies for First Graders

Introduction of the activity



What's an author? (Give students a chance to answer.) Today you are all going to be authors and make your own books. One of our helpers is an author. Mrs. Johnson wrote a book. We have another author, Mrs. Barton; she is going to read Mrs. Johnson's book to you. (Mrs. Barton reads Mrs. Johnson's little book on frogs.) Where do you think Mrs. Johnson got her idea for the book? It is a book about her children and their frogs. You all have ideas, just like M. Johnson. Most authors write about something they know. Today you are going to write a book about someone you know... yourself! First you can draw a picture about something you like to do. Then you can tell your helper about your picture, and she or he will print it for you, so you can copy it into your book.

Suggestions for helping the children with this project:

- I. Encourage each child to draw a picture about himself/herself; about something he/she likes to do. Give the child some suggestions if he/she seems stuck. Most children are spontaneous at this age. It's O.K. for the children to get ideas from each other; artists get ideas from each other.
- II. Have the child tell you a little about the picture. Help the child write about the picture.
  - A. Let the child dictate to you. Write the dictation on a separate sheet of paper. Then have the child copy it into his/her book.
  - B. Some children may need more help; you may need to write directly into their books.
  - C. Some children may need less help; they can write directly into their own books with a minimum of assistance.
- III. Children will work at much different speeds. Let them do as many pages as they like. Be encouraging. There are no wrong or right ways to do this project. Its purpose is to encourage them; to get them excited about their books. Get excited!

1:30-2:00: Roundtable discussion after activity in classroom

Comments from Norma, Bernadette, Lisa, Sumita, Margaret, Mary, Lorraine:

"Good project."

"The students' brains and their coordination are off. They have far more ideas than ability to execute them!"

"I found it difficult when everyone needed help at the same time."

"At first some of the children had a hard time thinking of something to put down, but then they really got into it!"

"The students were thrilled that the book was about what they liked to do."

"They copied each other at first, but then started thinking on their own."

"Because the book is their own, made up by them, the problem of 'what happens if I mess up?' was eliminated."

"They all seemed to enjoy it."

"The students weren't limited by this activity."

"There was no right or wrong."

.....ABCDEFGH  
          hijklm  
          nopqrs  
          TUVWX  
          YZ.....

Comments from Mimi:

"I thought this project was great. It was much more successful than I had even hoped. It was such fun to watch everyone. I had anticipated the children working for a maximum of half an hour. (After Mrs. K. warned us twice about this class and suggested that we come another day if the children weren't behaved, I thought maybe five minutes! She needed to go to a meeting, so there was even a substitute.) I was really surprised that they worked for 45 minutes--all of them--and all of their interests were sustained--none of them seemed bored (a few frustrated with their lack of skills, but not bored). There were no problems with discipline or fooling around. Some children filled out more than one page. One little girl filled her whole book and asked for another. (We will provide an extra book for all of them next time.) A few of the children did want the helper to write in their books. Bernadette discovered that one little girl could write in her book if Bernadette dictated the letters to her one by one. It was too hard for her to copy from the page. Bernadette reasons that dictating required two processes, copying, three. The discoveries we make along the way will be exciting! They did not want us to stop at the end of the activity, and were happy to hear we were coming back. I think this was a meaningful activity (one child even drew Lisa into her book).

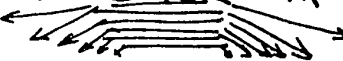
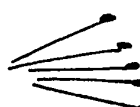
## Teaching Across the Generations

Draw a picture of something you liked to do  
as a young child (6-10).

Write a little bit about the picture (from  
one sentence to one paragraph).

THIS IS FOR FUN!

PUT YOURSELF BACK IN TIME TO

  
WHEN YOU WERE SPONTANEOUS.   
Name \_\_\_\_\_



Mary Laurent  
The one must go.



When I was a child I played games of pretend.  
In pretence, I was always a famous dancer  
named Ninotchka. In realization, part of my  
dream came true, for I became a dancer — not  
a famous one, but a dancer. My name wasn't  
Ninotchka either. It was, and is, just plain Mary.  
But I can dream, can't I?



# Reaching Across the Generations

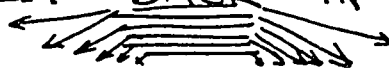


Draw a picture of something you liked to do  
as a young child (6-10).

Write a little bit about the picture (from  
one sentence to one paragraph).

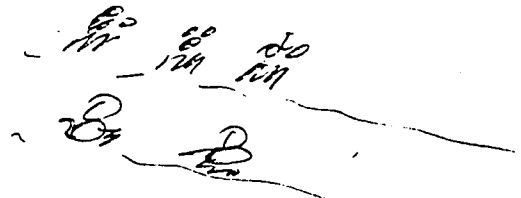
THIS IS FOR FUN !

PUT YOURSELF BACK IN TIME TO



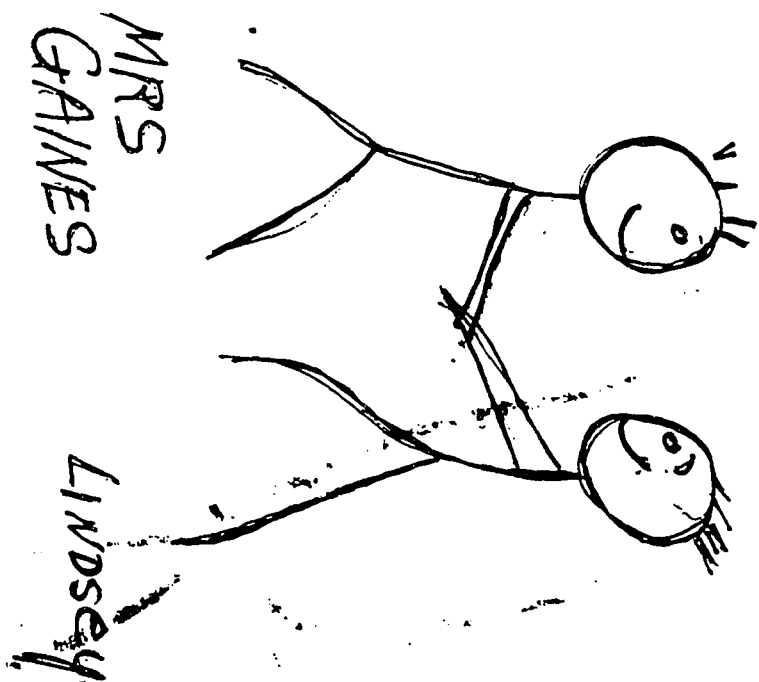
WHEN YOU WERE SPONTANEOUS.

Name \_\_\_\_\_

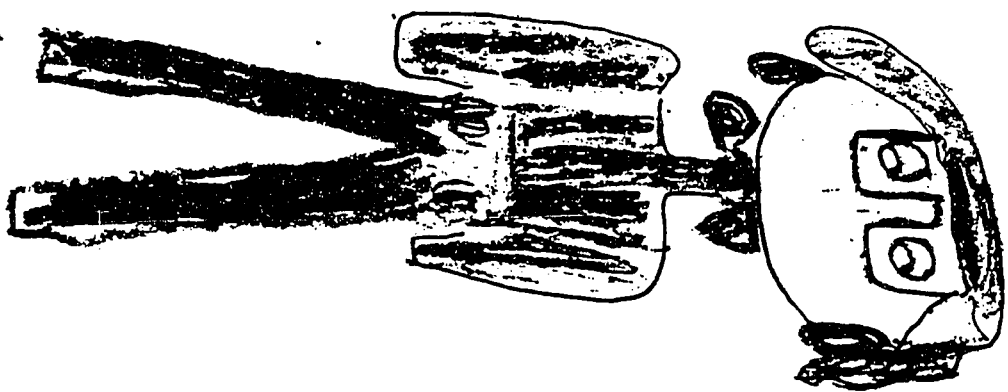


digging in the  
garden. I still do

planting seeds - watching them  
grow - picking - cooking the  
fruit,



[Mrs Gaines drew a picture in Lindsey's book... crayon melted through the page].



[Ashley drew a picture for Lisa... who was thrilled!]

Intergenerational Class: Session 1: November 8, 1991

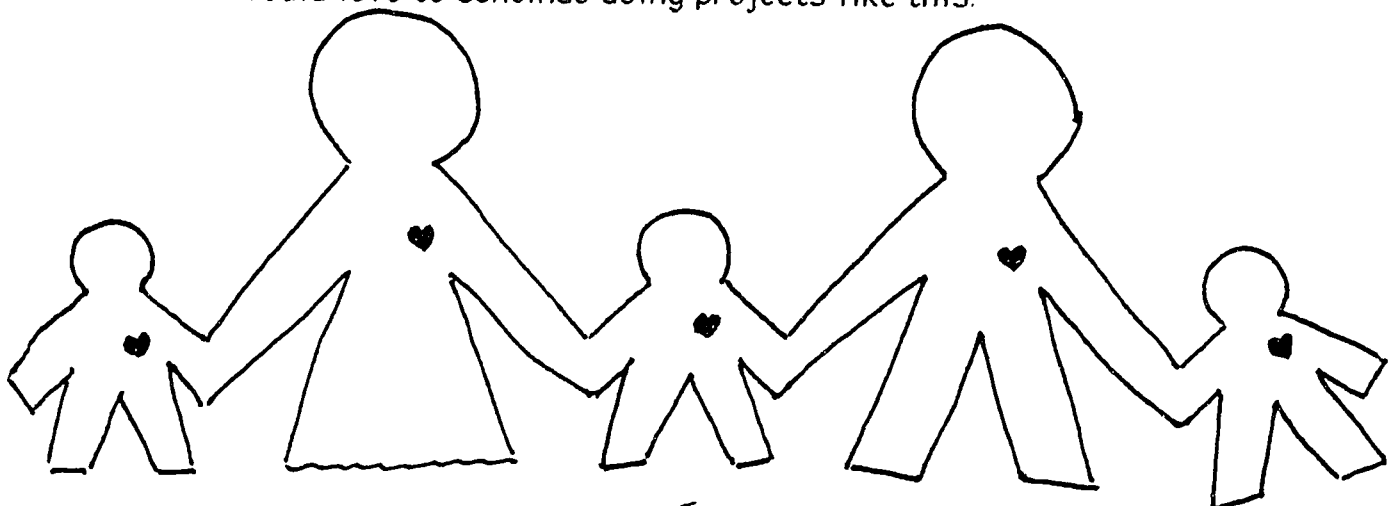
♥  
The heart of this project is based upon the theory:  
that we are all inherently creative  
that use of one's creative potential involves personal involvement:  
thinking, decision making, risk taking, courage.  
that creativity may be encouraged in any discipline (math, science,  
social studies, language, art, etc.)  
that creativity may be encouraged at any age, in any setting  
that use of our creativity is beneficial to our self-esteem

Part of the creative process involves play, playfulness, experimentation,  
an exploratory attitude, a "WHAT IF." The following is a quote from  
a book from Stephen Nachmanovitch entitled Free Play:

"Improvisation, composition, writing, painting, theater, invention,  
all creative acts are forms of play, the starting place of creativity  
in the human growth cycle, and one of the great primal life  
functions. Without play, learning and evolution are impossible."

Last quarter, the adults were asked to fill out an evaluation form at the  
end of the session: "Please write your impressions of our adult  
meetings...write spontaneous comments." The following was one of  
the answers:

"The meetings have been very interesting and have revealed a new  
side in me. I always thought that I was not creative and was not  
good with children. I discovered otherwise. It has been fun and I  
would love to continue doing projects like this."



Intergenerational Class: Session 1; November 8, 1991; page 2

- Name Tags: Have everyone make a name tag.
- Introductions: In groups of three, tell each other two truths, and one lie about yourself. Guess which is the truth. Introduce the person next to you to the class.
- Class sharing: ask repeating students to share any of their "play," "thoughts" or "productions"
- Class business: fill out registration for adult education  
fill out questionnaires for Intergenerational program  
discuss amount and time available for class
- Class video: play video of program  
share binder of pictures  
share booklets by first grade children  
share some of the books on creativity
- Class purpose: discuss the heart of the program (go over xerox)  
explain the history of the program  
discuss the difference between teaching/tutoring/ and supporting/encouraging  
we are sharing a feeling of fun--learning is fun!  
lots of learning happens through games...Norma made up a dictionary game. The class made up a math/art game
- Class activity: playing with triangles (using xerox sheet)  
playing solitaire card game/ new strategies/ new logic  
use solitaire game from first quarter
- Extra activity: make something playful to send to Bernadette; I'll mail your "play" to her.

\*What can you do with a triangle?

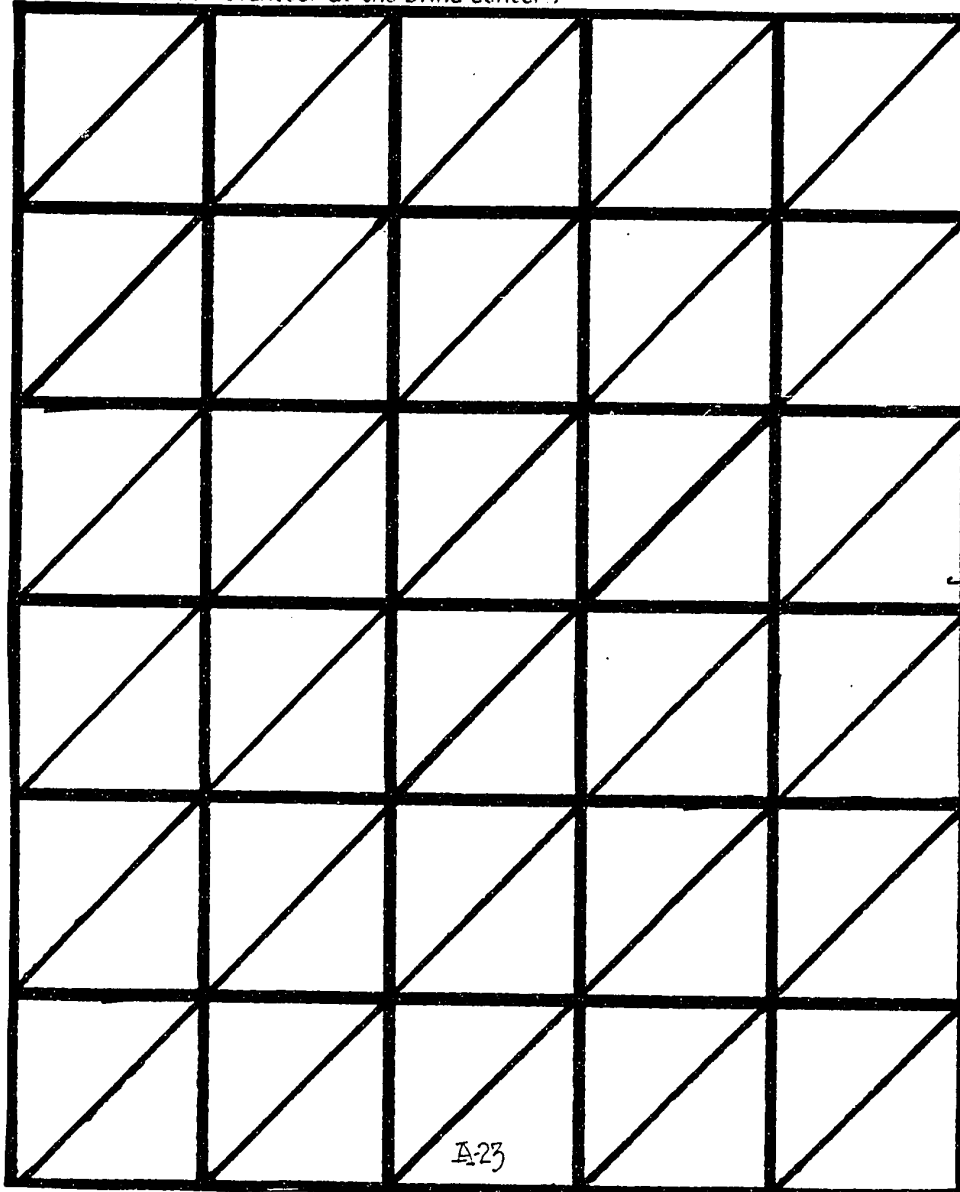
Compose a picture? Arrange a pattern Produce a design?

\*Using crayons (if you want) and scissors:

Play with the triangles...relax...enjoy arranging and rearranging.

Discover what you can make them do for you, then glue them down.

(The triangles on this sheet were made from recycled material donated by  
Lisa Dourian, a volunteer at the blind center.)





## **Intergenerational Class: March 13, 1992**

To all you wonderful participants in this project...I thank you for your patience as we develop this program and work out the kinks. Your input in the discussions is vital, to make this program work for us all.

### **Dates:**

March 20th..... Friday, Sutter School, Book Party, 11:00-11:45  
March 20th..... Friday, Haman School, Bingo Inventions, 12:45-1:30  
March 25th..... Wednesday, Adult Ed Center Open House, 9:00-12:00  
March 27th..... Friday, Haman School, Start Book Project, 12:45-1:30  
April 3..... Friday, New Quarter Begins  
April 3..... Friday, Haman School, Book Project, 12:45-1:30  
April 10..... Friday, Haman School, Book Project 12:45-1:30

### **Class activity for today:**

Divide up into groups and do the class activity:

**Inventions with a Grid.** What can you do with a grid? We have already used a grid for Bingo. What can a grid be used for? What other games can you think of? Can you make a design with it; a pattern using crayons. A word game? This is the activity that we will be taking into Haman School next week. You will be helping the children invent things to do with a grid. They can work as a group, or they can work individually. When they are finished, play the games they invent or share their discoveries.

**An experiment with drawing and writing.** Cluster the word "toy" for no more than 2 minutes. Now with your nondominant hand, draw a toy you remember from your childhood. Underneath the drawing, write, with your nondominant hand, a little about the toy. This is a great activity to do before starting the pages for your sharing journals. We should have done this from the beginning of the project. Michael says our topics for the journal need to be more imaginative. Absolutely! A wonderful idea.

### **Notes from last week:**

Talked to 4 **elementary teachers** (K-2); all felt invented spelling valuable; liked the idea of this project; felt use of the term, journal, was probably a good label for the project we are doing. "Correcting kills the flow of ideas."

Checked with two **professors at San Jose State**; both felt focus on creative process very important; invented spelling good; project great.

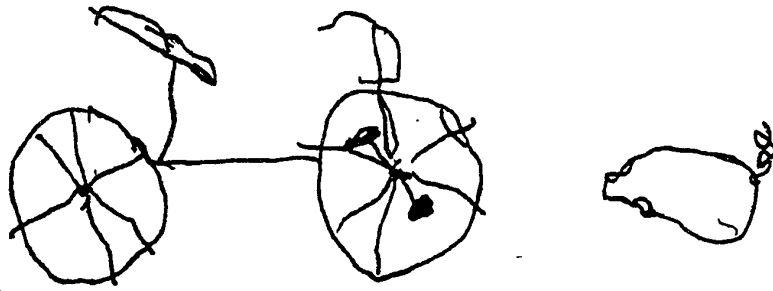
Checked out 3 current reading/writing **textbooks** used at S. J. State; all advocated the use of invented spelling. (See attached sheets on this info for those of you who are interested.)

**Feedback from Diane Emfinger:** Very much likes the idea of the "unpolished" journal. Suggested forgetting the Book Fair and thereby eliminating the concern for correctness. Do not use this as a "finished" product...use it instead as a journal. We shared our ideas of this as a record keeping of a time spent sharing. The emphasis is on the sharing of ideas, thoughts, emotions, not the correctness of a finished project.

**On Grandma/ Grandpa:** Use of these names does present us with a problem. Anna indicated that one of her little boys wanted her to be his Grandma! This is not part of the program, and could present problems (what about other children/ parents etc.) Think of possible solutions:  
(1) not use the Grandma/pa; use Mr. Jones, or Mr. J. etc.  
(2) tell the child you can be his/her pen-pal. He/she can write to you when the program is over, and you will write back.

Volunteers for helping with preparation of books for Sutter (xeroxing of pages)? Monday or Tuesday.

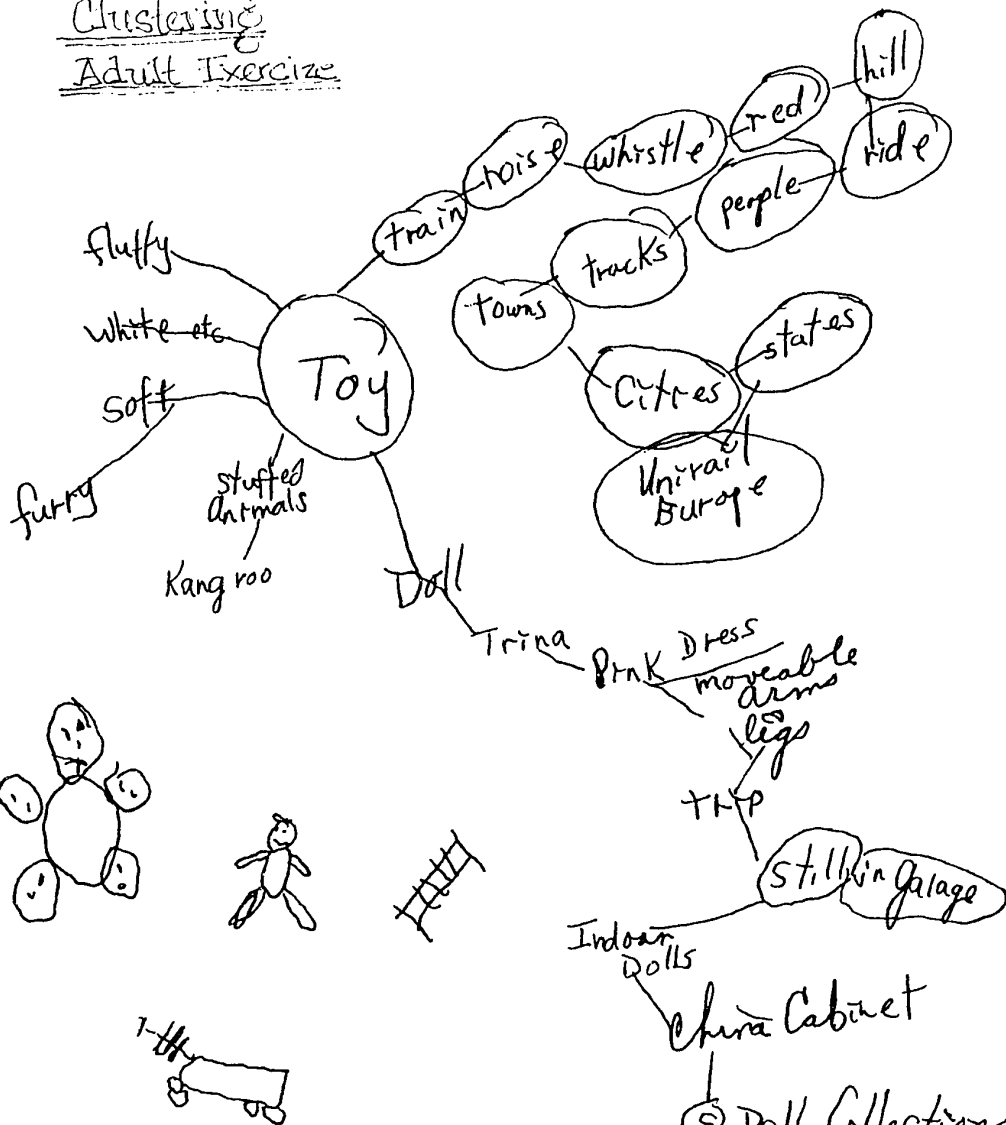
Do you like the term "**Creativity Cheerleaders?**"



When I raised a brown  
and white pig and sold  
it to my Brother  
for \$5.00 and bought  
a used bike from  
a neighbor. FUN!

The adults did two exercises to relax  
them... and help them have fun  
with their drawing and writing  
for the Sharing Journals. The  
above was the result of writing and  
drawing with the non-dominant hand.

Clustering  
Adult Exercise



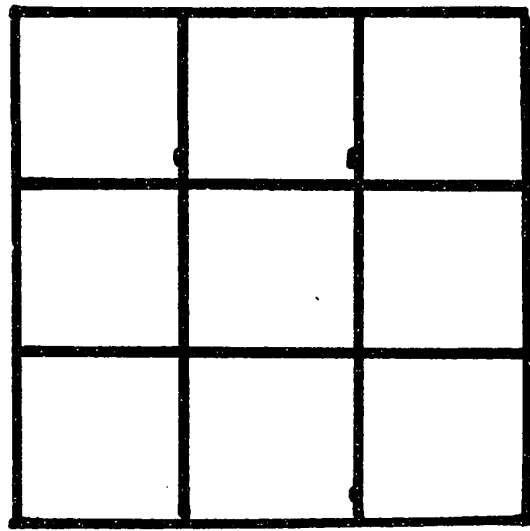
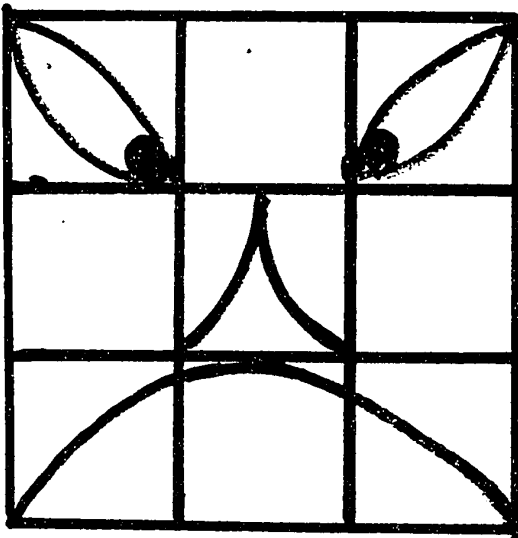
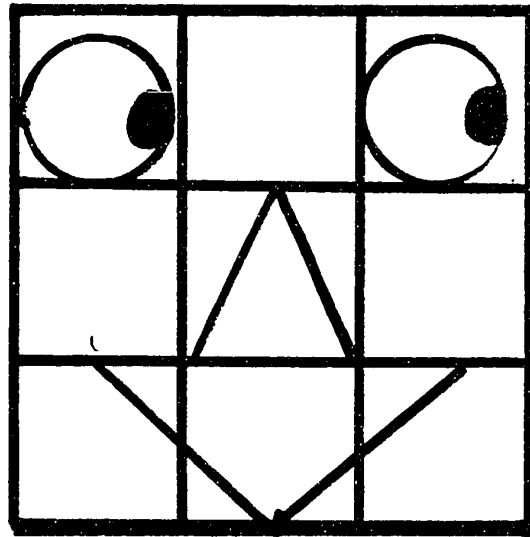
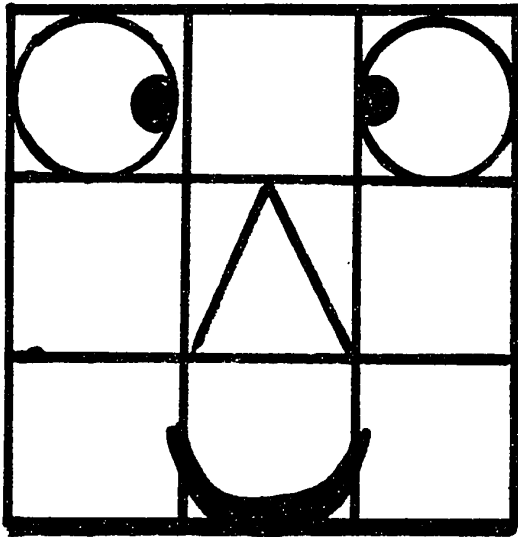
Trina is a sentimental doll. She went on a long trip with the family.

A-27...

A-27

## Playing with Grids

Bill played with grids all week!  
He came to class with word games,  
pictures, and this great page.  
Bill introduced the activity to Mary Cert's class.



January 21, 1992

Bernadette's Play with a  
3x3 Grid

THREE OF A KIND...(?)

For use with the large 3X3 grid.

Need: chalk board...or something similar.  
small pieces of paper.

Game #1

"Name things that are RED." 5 or 6 items  
should be enough. (Write items on the board and have a  
helper write them on slips of paper to be drawn out of a  
container for the game.) "Pick out three of these and  
write them in squares on your game sheet."

"Name things that are green." (same as above)

"Name things that are blue." (same again)

With such a small number of items it could be played  
for black-out.

Game #2

"Name things you wear."

"Name things you play with."

"Name things you eat."

Game #3

"Name things you can make on a grill."

"Name things you can make in the oven."

"Name things you can make on top of the stove."

Game #4

"Name living things that have 2 legs."

"Name living things that have 4 legs."

"Name living things that have 6 or more legs."

(Need a little help with Game #4? I did...Living  
things with 6 or more legs: INSECTS: termite, mosquito,  
beetle, bee, butterfly, fly, flea. CRUSTACEANS: crabs,  
lobsters, shrimp. ARACHNIDS: spiders, ticks, scorpion,  
tarantula. And others like centipedes and millipedes.?

Ways to make the lists..

Open it up to the whole class and risk a  
free-for-all.

Each table come up with an idea for the list.

January 21, 1992

# NO NAME ALPHABET GAME

For either the 3X3 grid or the hopscotch and it could go something like this:

1. Pick out a different letter for each square and write them in the squares.
2. I'll call the letters one at a time. When I call the letter in one of your squares I want you to "X" out that square.
3. When all your squares are X'd out you put up your hand and call out...what? What shall we call this game? (Think we would be taking a chance with naming the game? It could get wild.)

Or, do it this way...

1. (same as above)
2. I am going to give you the sound of the letters. Like this: fff...fff...as in f.f.at. If you have the letter you "X" out that square.
3. (same with or without the game naming)

What they get out of it...

Practice writing  
Review the alphabet  
Recall - whether they used the letter and where they put it.

A B C D E  
F G H I J  
K L M N O  
P Q R S T  
U V W X Y  
Z

A30		

*Margaret Johnson's  
(Daughter)*

# B I N G O

		X		

## FARMYARD BINGO

ANIMALS	CROP	TOOLS	TREES	PEOPLE
B	I	N	G	O
HORSE	POTATOES	RAKE	OAK	MA
GOAT	CORN	HOE	ELM	PA
DOG	BEETS	SHOVEL	POPLAR	BOB
CAT	PEAS	PITCHFORK	WALNUT	BILL
HEN	BEANS	TRACTOR	PEAR	MARY
CHICKEN	CARROTS	HAMMER	PEACH	JOE
DONKEY	ONIONS	TRUCK	APPLE	PAT
DUCK	TOMATO	LADDER	MAPLE	PETE
GEESE	SQUASH	SCYTHE	APRICOT	SUE
LAMB	SPINACH	WINDMILL	CHESTNUT	ROSE
SHEEP	LETTUCE	WHEEL	WILLOW	JIM
PIG		BARROW		

~ MARGARET'S BINGO ~  
A.31



## Suggestions from Adults for Activities:

the creative juices really flowed....  
we have many great ideas....

this is an especially exciting one...

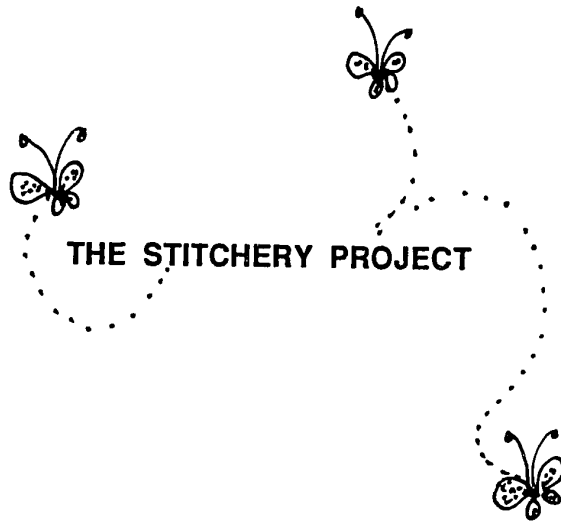
- \* Make a little turtle  
form it in your palm.
- \* Make up a story about your turtle.

Children listening and learning  
through stories and legends  
tie the generations together.



The turtle is the  
universal symbol of  
good luck  
and  
long life.

Clay turtle  
by  
Helen Gordero





ADULT EDUCATION INTERGENERATIONAL PROGRAM  
CREATIVE STITCHERY PART I  
DESIGNING AND COLORING THE BUTTERFLIES



PRE-CLASS PREPARATION:

Have classroom teacher divide up the students into groups of five or six. Students need a clean desk, a pencil and a pair of scissors. Adult sized chairs (5-6) are needed for the Seniors.

PRESENTATION OF STITCHERY PROJECT:

1. Discuss philosophy of creativity.

Everyone is creative. Sometimes we don't use our creativity. Maybe we are afraid of failure or of looking dumb. Perhaps we are so used to following directions we forget we can make up our own. Part of being creative is being experimental...of exploring what can be done with different materials...of playing with the materials. Today we are going to play with shapes and with colors and see what we can create. Everyone is special in their own way. Today, everyone is going to be an artist, and create his/her very own butterfly.

2. Discuss where artists get their ideas.

Artists use nature to inspire them. Share butterfly books with the students. Actually point out the differences in the shapes of the wings and in the designs and the patterns of the wings. Talk about the colors...the soft colors and the bright colors...the plain wings with the subtle veins and the bold wings with the geometric patterns. Help the students to look and to see the infinite variety. Talk about how amazingly different the butterflies are with their different shapes and their different colors...just like the students are all different and special. This is not a scientific investigation, it is an exercise in discovery.....the joy of discovery! Try to create an atmosphere of wonder and amazement. Artists also use the work of other artists for inspiration. Artists stimulate each other. Its great to get ideas from one another, but take those ideas and make them your own! Artists express their own ideas. (Take time with this stage and create a feeling of discovery and of fun).

3. Demonstrate how to cut out butterfly shapes.

Fold the paper in half. (Use a 4"square). Use a pencil to draw the first shape. Cut out the shape. Demonstrate cutting a second shape with no pencil drawing. Talk about how fun it is to try to cut a variety of different shapes. Shapes are wonderful. Shapes are all around. Tell the students they can use a pencil if they want, or they can cut directly (which is even more fun). Encourage the students to fill up the whole space with their shape. Have the students play with cutting out shapes. Have them cut at least 4 shapes...more is even better. After they have cut a few, comment on the different shapes. Encourage lots of experimenting. Encourage the students who are demanding of themselves and unsatisfied with their work by having them cut lots of shapes. Also demonstrate tearing butterfly shapes. Tearing is a great way to produce shapes.

4. Demonstrate tracing the butterfly shape onto the fabric.

Have students pick their favorite shape...encourage them in their choice. Use a pencil or fabric felt pen to trace the butterfly shape onto the fabric.

5. Demonstrate how to use the fabric crayons.

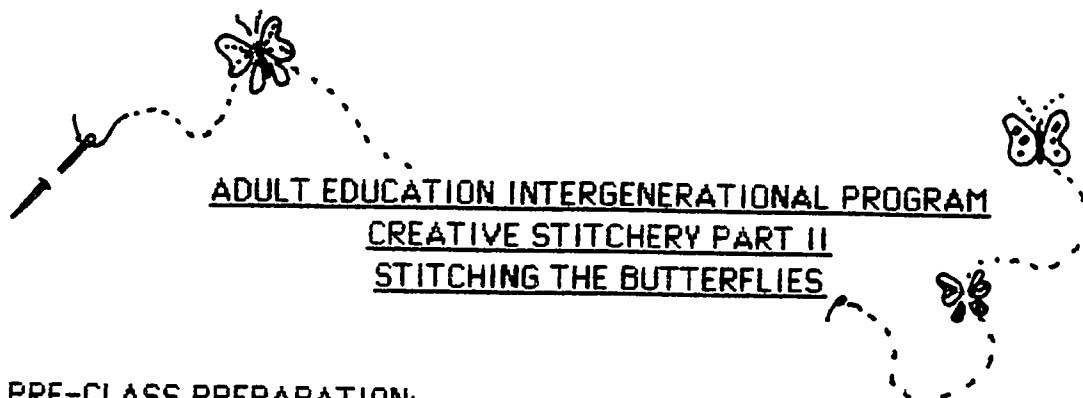
Show the students a piece of fabric that has been colored and then ironed on only part of the coloring. The change is dramatic! This will illustrate the fact that the students do not need to color hard. Coloring too hard results in flecks of crayon that discolor the background. Of course, this doesn't matter, but if it bothers THE STUDENT, the whole background can be colored in...with quite pleasing results.

Encourage the students to use the crayons flat, on edge, straight up etc...there is no right or wrong way to color...contrary to popular believe.

6. Iron the butterflies.

It's fun to actually let each student iron his/her own butterfly. Just be careful of fingers. Use a cotton setting on the iron. The ironing can be done on top of newspaper. Sandwich the fabric between plain paper. A lot of paper is needed; rolls of hospital examination paper are great to use. After ironing, if a student is unhappy with the background having too many flecks, have the student color in the background, then re-iron the fabric. Of course, any student should be encouraged to color the background if he/she wishes.





ADULT EDUCATION INTERGENERATIONAL PROGRAM  
CREATIVE STITCHERY PART II  
STITCHING THE BUTTERFLIES

PRE-CLASS PREPARATION:

Same preparation as PART I.

PRESENTATION OF STITCHERY:

1. Discuss stitchery.

A needle and thread can do amazing things! Since ancient times, stitchery has been used around the world for practical and for decorative purposes. Cavemen sewed their animal skins together. Every culture seems to have enjoyed using stitchery to beautify their surroundings and decorate their clothing. Today we are going to decorate (embellish) the butterflies you created.

(Share examples of stitchery done by children and adults. Use pictures or books if actual stitched pieces are not available.)

2. Discuss the straight stitch.

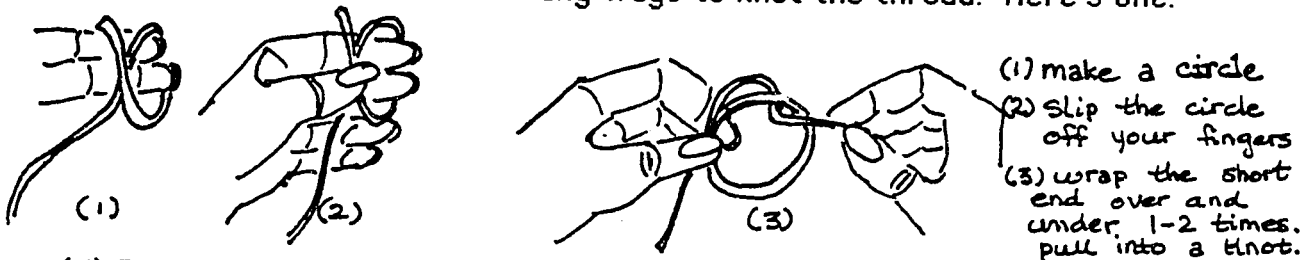
There are hundreds of embroidery stitches. Some of you may know a variety of embroidery stitches already. Sometimes, however, artists like to concentrate on just one thing and see what it can do....that's what we are going to do today with the straight stitch....we are going to see what it can do. The straight stitch is a dynamite little stitch. It can be as simple or as complicated as you want to make it. The famous American samplers, stitched by school children your age, were many times done entirely with cross stitch, a variation of the straight stitch. Quilts, so popular in this nation's early history and still popular today, are usually hand quilted with a running stitch, another variation of the straight stitch. Enormous Chinese wall hangings are often embroidered totally with the satin stitch, yet another variation of the straight stitch. So, this is a magical stitch we are exploring today. We are going to draw straight stitches with our needle and thread and see what we can create.



## STITCHING THE BUTTERFLIES PAGE 2

### 3. Explain embroidery hoop, threading, knotting, and fastening.

- (1) Place your fabric into the hoop and tighten the screw so the fabric will be taut.
- (2) Cut your thread to about 30". A good way to judge the length is to extend your arm straight out....from your hand to your shoulder. It takes alot longer to stitch with a really long piece of thread. You can use the thread single or doubled.
- (3) Knot your thread. Some embroiderers don't knot; some do. Today we will knot. There are many ways to knot the thread. Here's one:

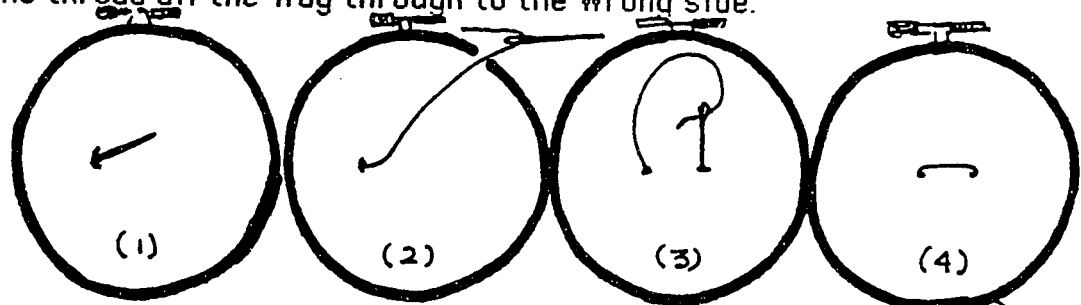


- (4) Fasten the thread by passing it under a few stitches on the wrong side, or by tying a knot if that is easier for you.

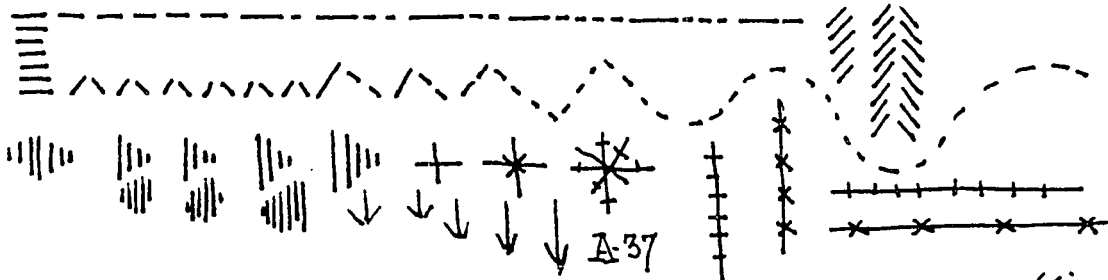
### 4. Demonstrate stitching the straight stitch:

- (1) Bring your needle from the wrong side to the right side.
- (2) Pull the thread all the way through to the right side.
- (3) Move the needle away from where you came up and push your needle from the right side to the wrong side.
- (4) Pull the thread all the way through to the wrong side.

That's it!!



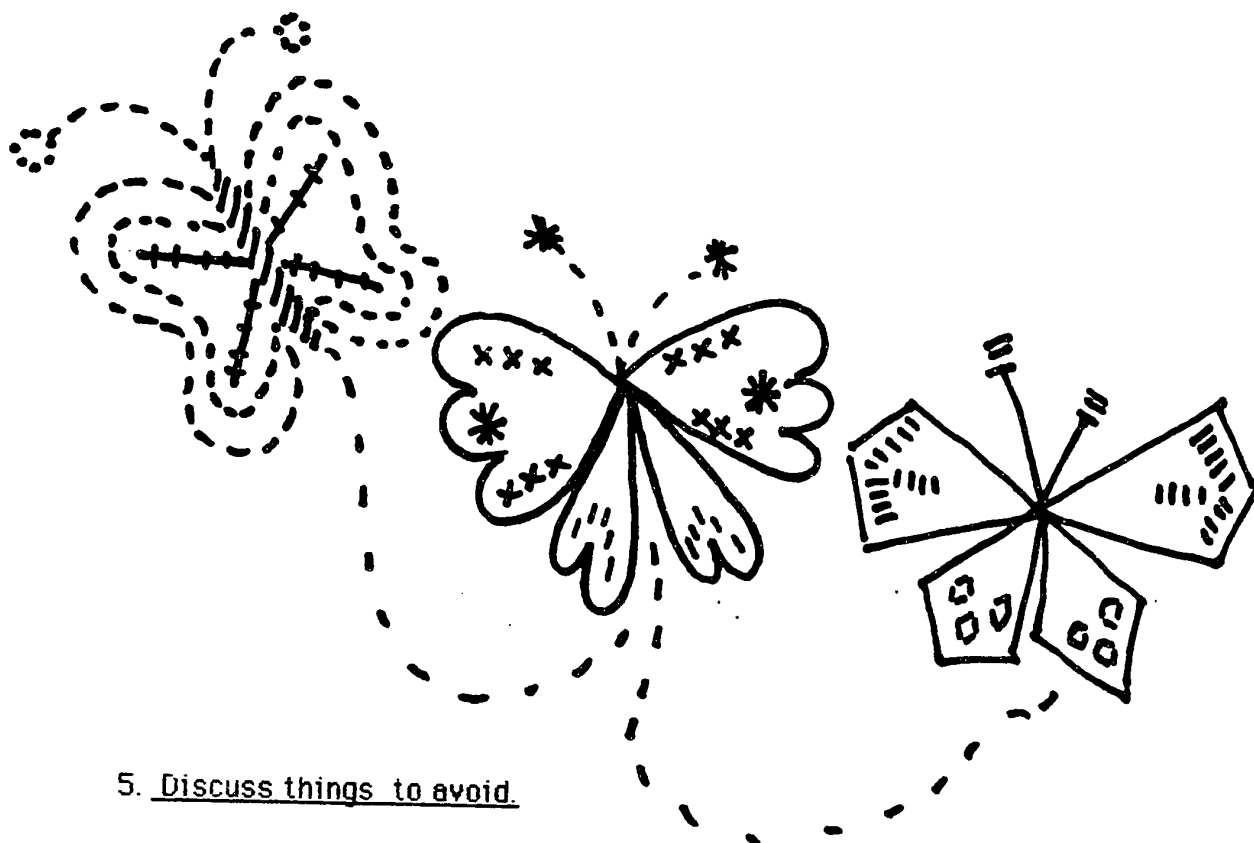
On the blackboard, I'll show you some things you can do with the straight stitch; you can use these ideas, or come up with some of your own.



*Mimi Kern*

### STITCHING THE BUTTERFLIES PAGE 3

Remember this is your design from beginning to end; have fun with the straight stitch. Everyone is so different. If you like to be exact and precise, be exact and precise. If you like to work boldly and freely, be carefree!! Be experimental. Accept yourself and the way you like to work. Accept your neighbor and the way he or she works....that's what makes it fun; we are all so different, just as our butterflies will all be different.



#### 5. Discuss things to avoid.

- (1) Try not to catch the extra fabric into your stitching.
- (2) Pull the thread each time you take a stitch, so that big loops of thread are not left on the wrong side.
- (3) Stop stitching before the thread is too short to fasten on the wrong side.

ADULT EDUCATION INTERGENERATIONAL PROGRAM  
CREATIVE STITCHERY PART III  
FRAMING THE BUTTERFLIES



PRE-CLASS PREPARATION:

Same as for Part I and II with the addition of:

- (1) bottles of Elmer's Glue-All
- (2) a piece of construction paper for each child.

Materials needed for each group:

- (1) sharp scissors for cutting fabric
- (2) a paper for each child which explains the project (to be glued to the back of the stitchery) and which provides a way for the child to write a thank you note to the senior that helped.

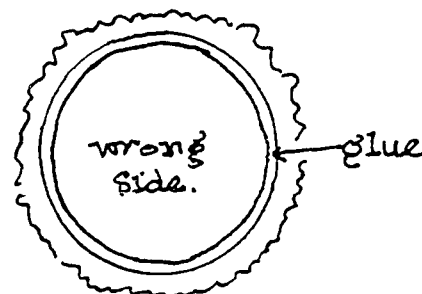
FRAMING THE BUTTERFLIES:

1. Demonstrate how to check the position of the stitchery in the frame and see if it is pleasing. Show how to make the fabric taut in the frame.

2. Explain how to prepare the stitchery for framing by cutting off the excess fabric and leaving 1/2 to 3/4 inch of fabric. Tell the students that the seniors will do this step for them.

3. Demonstrate how to glue the fabric to the frame:

- (1) place a continuous line of glue all around the inside top edge of the hoop.
- (2) with both hands, push the fabric over the top wood edge to the inside.
- (3) go all the way around the hoop (this first time the fabric and glue WILL NOT HOLD)
- (4) go around a second time, slowly; hold the fabric down with both hands, counting to 15 seconds. This is usually enough time for the glue and fabric to bond. BE PATIENT. Work slowly all the way around. If there are a few places that did not hold, go back to them at the end and hold again for 15 seconds.



4. Demonstrate how to make a backing for the stitchery out of

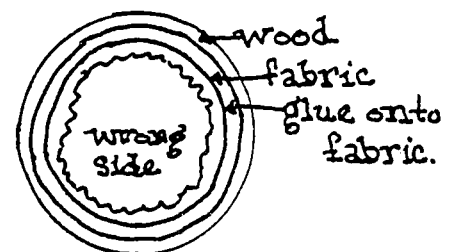


construction paper by placing a hoop down on the paper, and tracing firmly around the outside of the hoop with a pencil.

5. Explain how to cut the construction circle by cutting away the pencil mark. Advise the children to slow down at this step. Sometimes it's important to be exact, and this is one time! The construction circle needs to FIT.

6. Tell the students that they have a paper with two butterflies on it. One butterfly shape needs to be cut out and glued to the construction paper circle; it explains this intergenerations project. The other butterfly shape is to make a thank you for the senior that has helped them.

7. Demonstrate how to glue the construction paper circle to the hoop. Run a continuous line of glue along the top fabric edge of the hoop. Place the construction paper on top of the glue and position in place. Go once around quickly, then back around pressing on the construction paper to make secure.



8. Talk about other projects the students can do on own. Share examples of more stitchery, of other uses of the fabric crayons. Talk about how very special it is to make gifts for others. Display the new box of crayons and suggest that perhaps they save their money or ask that they be given a box for their birthday. Suggest a trip to a fabric store would be fun. Needles, thread, fabric and a hoop is all that is needed...an inexpensive way to have fun experimenting and make special gifts for yourself and others.



Mirra Abarn  
1991

# Framing your Stitchery

This butterfly stitchery was totally designed, stitched and framed by

on

This was a Santa Clara Unified School District Intergenerational project, in which a senior citizen, gave time to encourage creativity and a love for learning.

This butterfly is for you to fill out and paste on the back of your stitchery.

This butterfly is for you to write a thank you to your senior for helping you. (Better yet, cut out your own shape!)



**SANTA CLARA ADULT EDUCATIONAL INTERGENERATIONAL  
PROJECT:  
THE SHARING JOURNAL  
INSTRUCTIONS FOR ADULTS**

**Purpose of the Project**

This book will be a special record of a time of sharing between an adult and a child:

- \*a way of getting to know one another
- \*a sharing of similarities and of differences
- \*a fun way to learn what things were like when the adult was the same age as the child
- \*an active way to talk about years past
- \*a way to learn how some things change and some don't!
- \*a way of encouraging self-expression through language arts and art.

**Length of Project**

This project will be completed in 3 or 4 sessions, depending upon the time the teacher has available. It is important that you are able to attend all of the sessions. Please bring two completed pages for your journal for the first session.

**Technical Part of the Journals:**

1. Use 1/2 sheets of 8 1/2 x 11 inch plain paper. Pencils or pens can be used for your book. The children should use pencils and crayons or felt tip pens.
2. The books will be bound on the long side. Leave a little margin there. The books will be bound with a plastic spiral edge, or with staples.
3. For each page in your book, draw a picture to represent one topic ("what I liked to do when I was 7-10," "where I liked to go when I was alone")  
Lighten up! This is for fun.  
Stick figures are great! Designs or patterns (lots of hearts on the page) are fine. Borders can be used instead of pictures. Have fun with this  
Make yourself six years old again. Buy a new box of crayons. Everyone should have a new box of crayons, periodically
4. Underneath your drawing or inside your design, write about your topic,

choosing language the child will be able to read. PRINT IF POSSIBLE; first and second graders usually cannot read cursive. Try to keep it simple.

5. The children will do pages that are on the same topic as your pages. Or, maybe they won't; it doesn't matter. They may come up with their own ideas. Perhaps, then, you could do some new pages to correspond with theirs. Keep it simple, you do not need to spend a lot of time on this. It's the connecting of experiences, similar or different that is the foundation of the project.
6. The originals (yours and the child's) will go into the child's book. It would be nice for each child to have original pages from you. If you do not have time for this, xerox copies can be made from your one original.
7. Xerox copies will be made of your pages and of the child's pages for your book. This will be done after the last session.
8. At the second session, a picture of you and your children will be taken for the books. These will be pasted on the last page of the journal. On this page you and the child will write a little information "about the authors."
9. Covers will be completed the last session. Suggested titles: Our Sharing Journal; I Have a New Friend; You and Me; Then and Now.

### **Suggested Topics for the Journals**

Something I like(d) to do

A special place I like(d) to go

A special gift I received (or, something I always wanted and never got!)

Something funny that happened at school (or, something naughty I saw happen at school)

Games I like(d) to play outside: Hide and Seek, Kick the Can, Annie Over; games inside: board games (Monopoly), cards

What I like(d) to do when alone

Collections.....stamps, baseball cards, bugs, flowers, etc.

Food likes and dislikes; my favorite dessert

What I like(d) to do with a friend

My pet (or an animal I want(ed))

A season I like(d), why I like(d) it

Clothes I like(d)

Hobbies/sports

A favorite vacation/ a favorite holiday

My favorite color, number, day of the week, time of the day

Candy I like(d), how much it costs, where I get (got) it  
Books I like(d) to read or have read to me, stories I like(d)  
Favorite songs, music  
Favorite item, toy, stuffed animal  
Radio, T.V., movies, cartoons  
What I would (have) like(d) my name (nickname) to be  
Favorite friend  
What I think I do (did) best  
What makes (made) me happy  
My most embarrassing time  
Telephones--differences--party lines/portable and car phones

Avoid subjects that may be emotionally difficult for the child, or which could create a problem in the public school (religion etc.) Remember, we are not counselors or teachers. We are special friends.

### **Attitudes toward Drawing**

The magic of this project will come from the ADULT being spontaneous and uninhibited in his/her drawings, regardless of how "primitive" the drawings may be! Remember, comparing your drawings to someone else's is INHIBITING, disastrous to the creative process. The children will enjoy your drawings regardless of the skill level; it may even be encouraging to them! The book will be composed of as many pages as the child and adult complete. The completed pages will alternate between the child and the adult (there may be an unequal amount, which is fine).

### **On Finishing Your Pages**

During class time with the children, you may not have time to finish your own pages, especially if you are working with 3 children, helping them and doing a lot of visiting. The pages for each child's book will then need to be completed outside of the classroom time.

### **On a Relaxed Attitude toward this Project**

Remember, there are no right or wrong ways to do this project. The emphasis is on spontaneity, not on correctness, on the ideas, not on the skill of the drawings. Don't correct the children's work. Help them if they ask for the help, otherwise let them just enjoy the process of creating their own work. Their "invented" spelling is just fine for this project; it will allow them to focus on ideas and thoughts.

## **The Sharing Journal**

## **About the Authors**

The purpose of this little journal was to encourage creativity. Through writing and drawing, it provided a fun, relaxed way for adults and children to learn about the differences and similarities of growing up in different times.

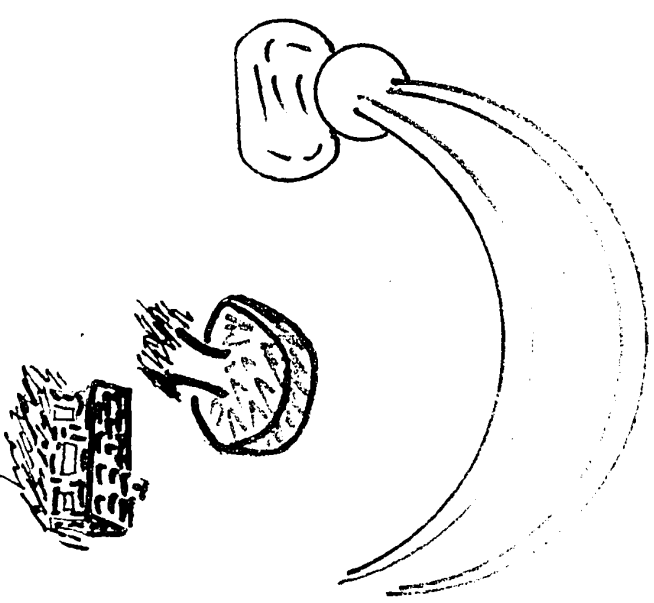
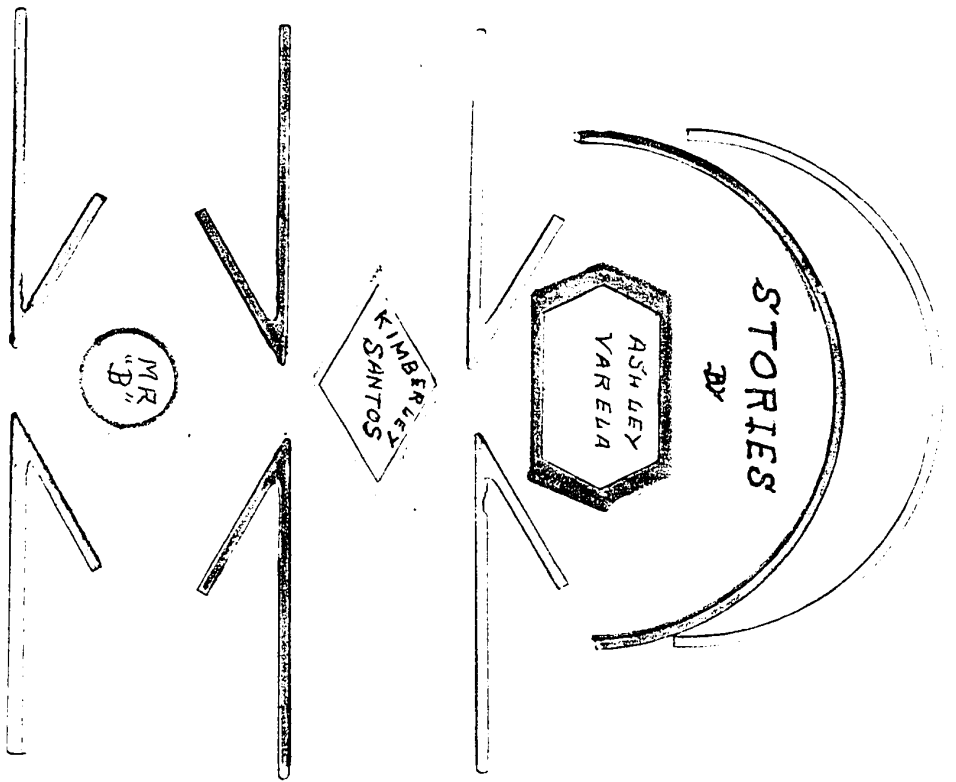
This project is based on the theory that we are all creative. Part of the creative process includes the free flow of ideas. This is the heart of any writing, the ideas, and is also the first part of the "writing process." The children's work has not been corrected or edited, but remains their own original work with invented spelling and spontaneous drawing. Correctness is another step of the writing process; this project has focused on the first step: the "having of ideas."

This journal project is part of Santa Clara Adult Education's Intergenerational Program. Through this special program entitled, "Generations Growing Together," groups of adult volunteers bring special activities into the elementary classroom, activities which stress creativity, discovery, and the lifelong journey of learning.

# A PLACE TO GO

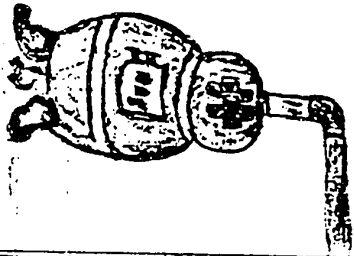
AFTER A GENTLE SUMMER RAIN A RAINBOW OF MANY COLORS APPEARS IN THE SKY THE STORY IS THAT THERE IS A POT OF GOLD. AT THE END OF THE RAINBOW, WATCHED OVER BY A WEE LITTLE LEPRECHAUN, WHO LIVES IN A WEE LITTLE HOUSE UNDER A GIANT MUSHROOM IF YOU SEE THE LEPRECHAUN HE WILL LEAD YOU TO THE POT OF GOLD. I HAVE SEEN THE WEE LITTLE HOUSE THE LEPRECHAUN LIVES IN AND THE GIANT MUSHROOM. BUT I HAVE NEVER SEEN THE LEPRECHAUN. SO I BLESS THE POT OF GOLD. IS STILL AT THE RAINBOWS END.

A-47





my favorite pet  
was my dog, Jack. He  
was a big Collie dog.  
when he went to sleep  
by the stove, I would  
rest my head on his  
soft furry body to take  
a nap. Sometimes when  
he got up my head  
would bump on the  
floor

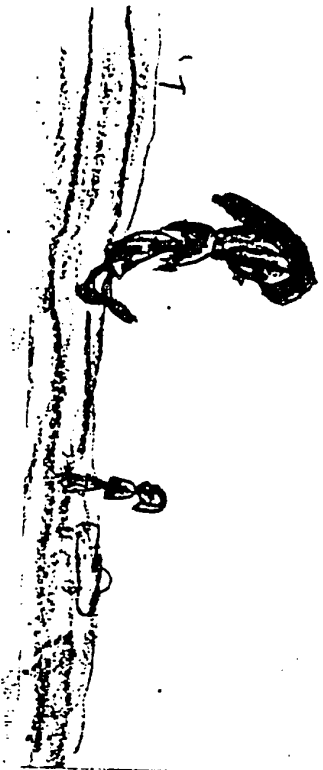


My favorite animal is  
a dog I have two  
of my own  
their name is  
Max and Mad.





When I am all  
alone I like to  
play with  
babies.

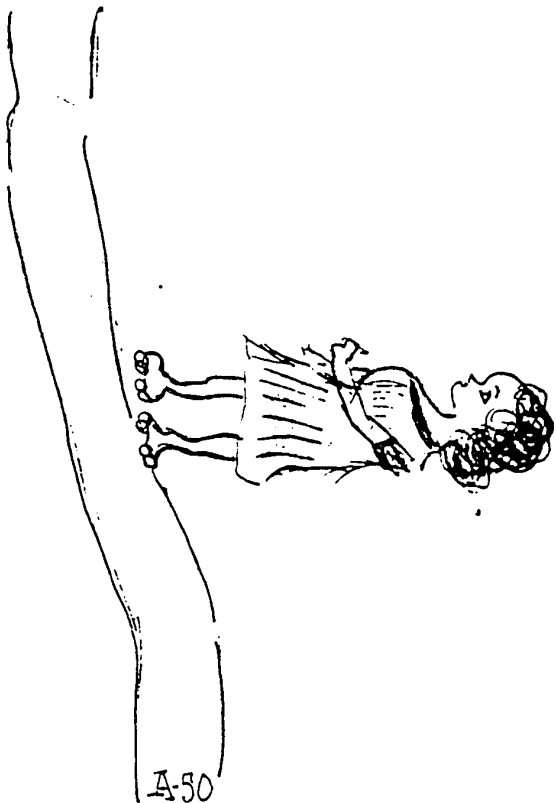
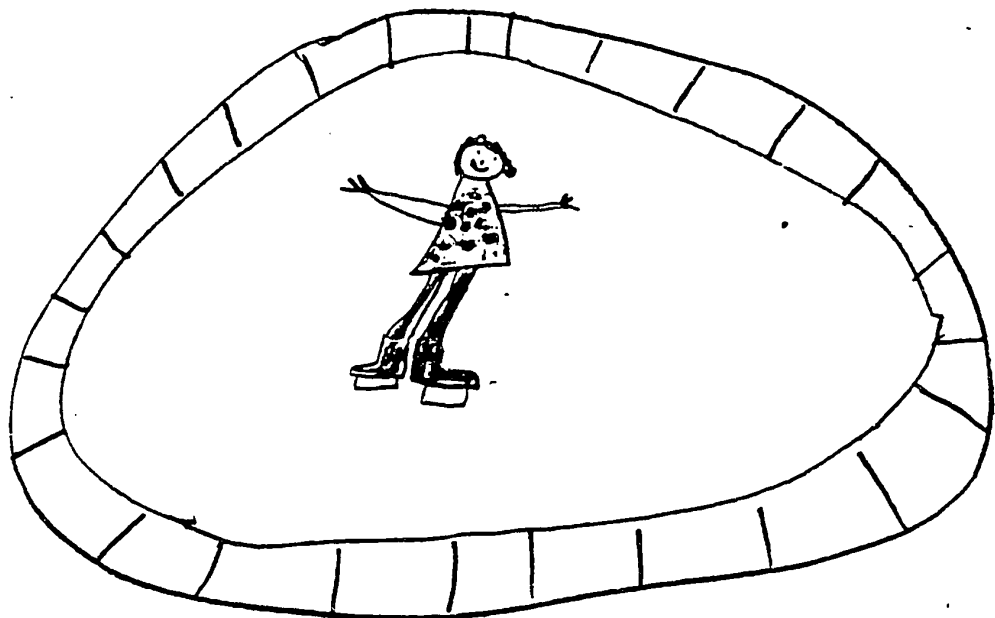


### What I Liked to Do

When I was a little boy in  
North Indiana, I liked to  
walk in the field or woods  
to scare up birds, mice,  
snakes or other animals.  
One day when picking berries  
I came upon a nest with  
two small bunny rabbits. I  
thought they were very cute.

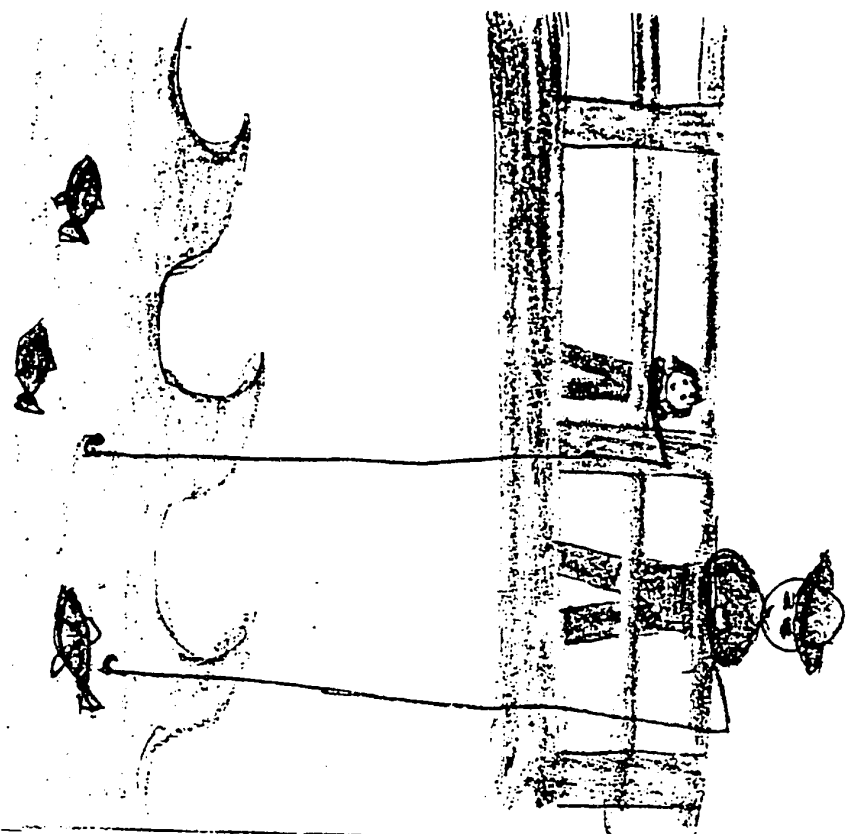


I love to skate.



I Loved to skate  
Whew I was eight  
But I did not  
LIKE TO FALL  
AT ALL!

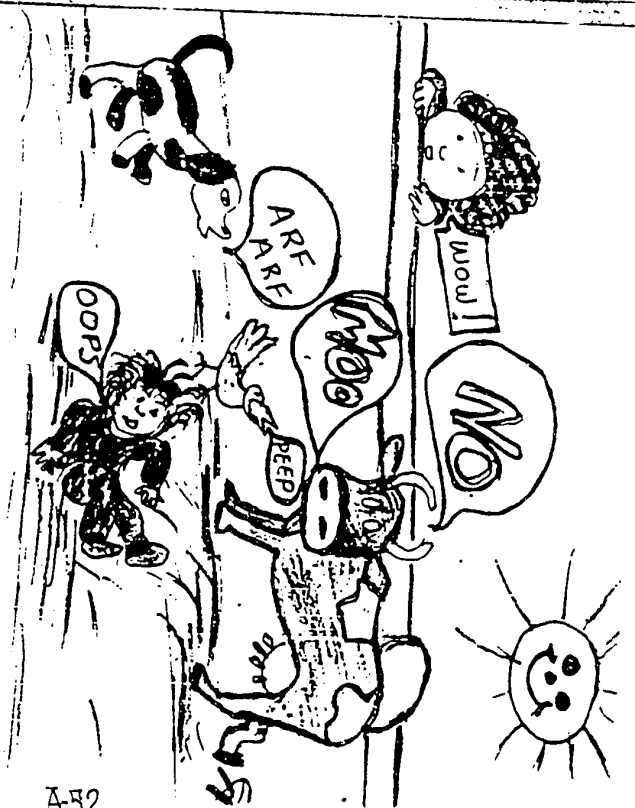
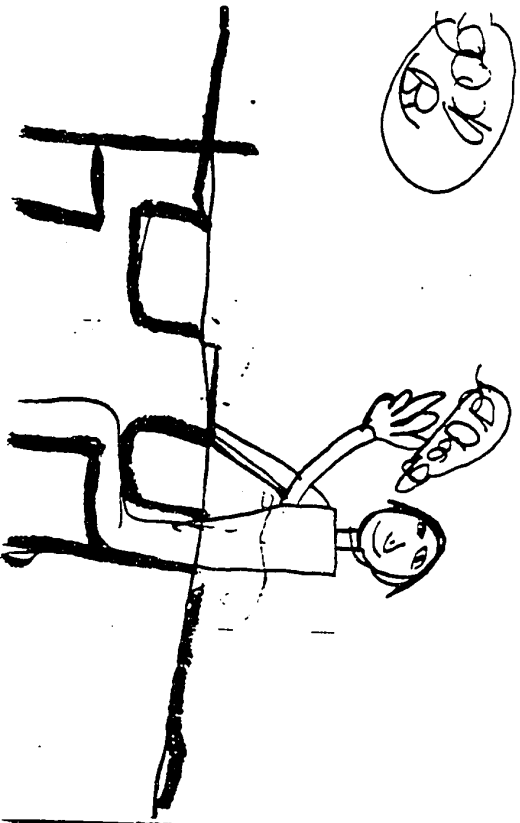
we went to Seaclyff Beach  
for picnics and went  
fishing too. I liked to fish  
in the ocean with my  
father.



When I go to my  
grandma's and grandpa I  
go fishing.



Swimming and Jumping  
 Leap frog and going  
 and School and  
 and my teacher  
 and my Reading  
 and I Buddy  
 like the Silver Star



A52

One time I wanted  
 to milk our cow,  
 Her name was Bossy.  
 She wanted to eat  
 so she kicked the  
 stool and I fell off.  
 I fed her and then  
 she let me milk her.

I wish I had a pet.

I wish I had a puppy.

I wish I had a butterfly.

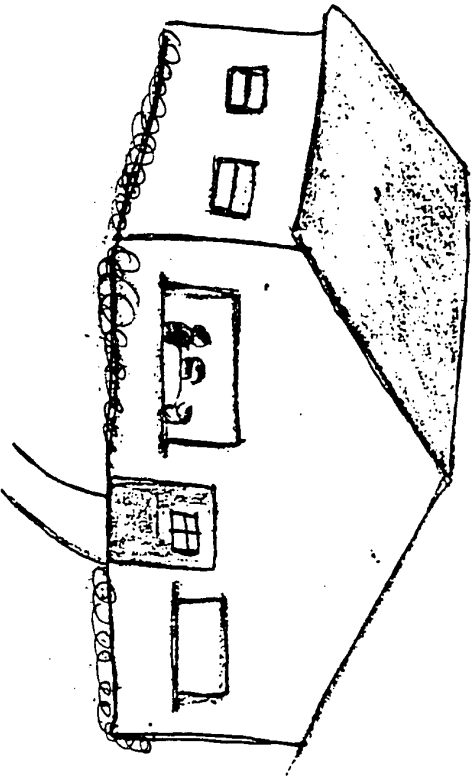
I wish I had a mouse.

m



My big brother is my best friend. His name is Glen. Sometimes after we did our chores he played ball with me and our dog, Gus.

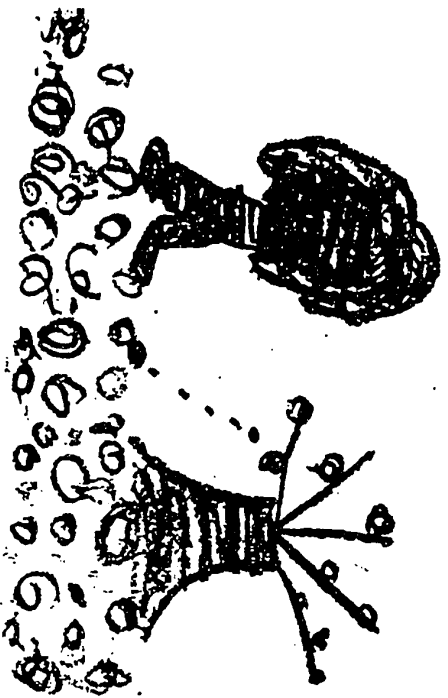
When it rained hard  
and we had to stay  
indoors, my two  
sisters and I played  
card games. I liked  
to play "GO FISH" and  
'CASINO'. My little  
sister always wanted  
to play "OLD MAID".



When I like to  
go when I  
am alone and I  
am tree and I



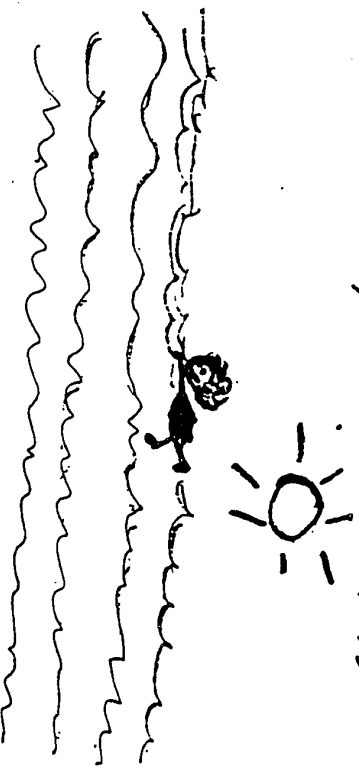
My favrat seson is  
fall. Because I  
get to chunch  
the leaves.  
I like  
winter so I can go  
sleding I like  
all sesons.



FAVORITE SEASON MRS HOLMAN

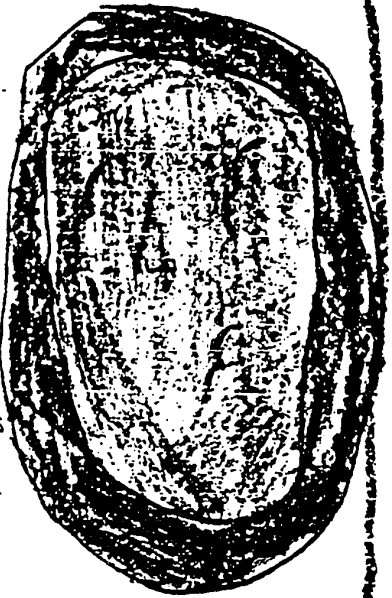
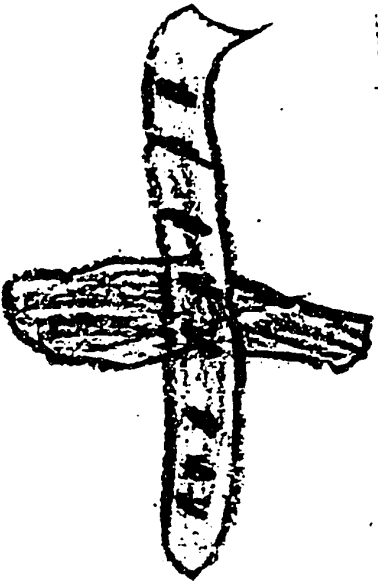
My favorite season when  
I was little was summer.  
I loved the warm  
weathe. We would swim  
in the creek and even  
took baths in the creek  
one summer before a  
well was dug at our  
house. The water was  
very cold because it  
was really melted snow.

A55





I like summer  
because I get to see  
my mom.  
I like summer because I  
get to go swimming.



mamian

FAVORITE  
Season

Mrs. Holman

My favorite season  
when I was a young girl  
was summer. I loved the  
warm weather. One summer  
my brother and I took baths  
in the creek because we  
had no water at our house.  
My father had to bring  
drinking water to us from  
Fresno where he worked.  
We also had to use an outhouse  
we finally were able to find  
water and had a well dug.

A-56

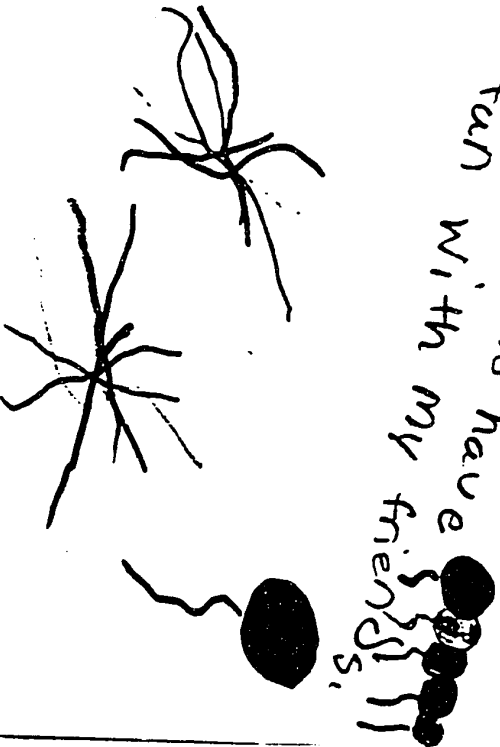


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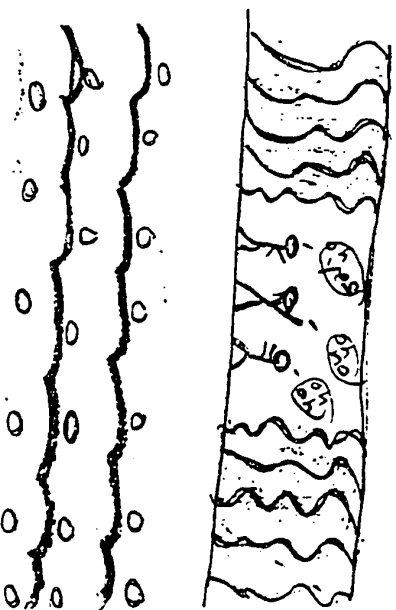
I like to talk on  
the phone.

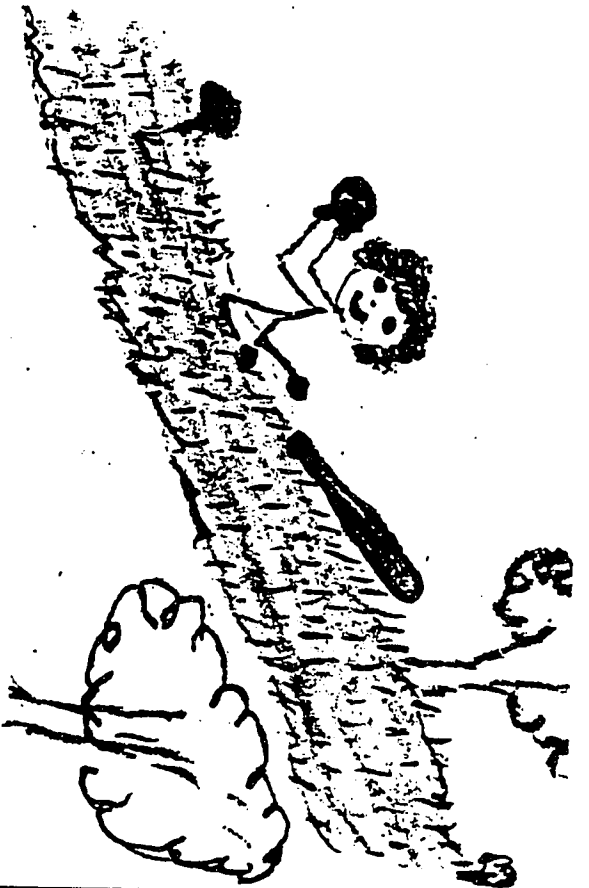
I like to talk on  
the phone with my  
friends.

I like to have  
fun with my friends.

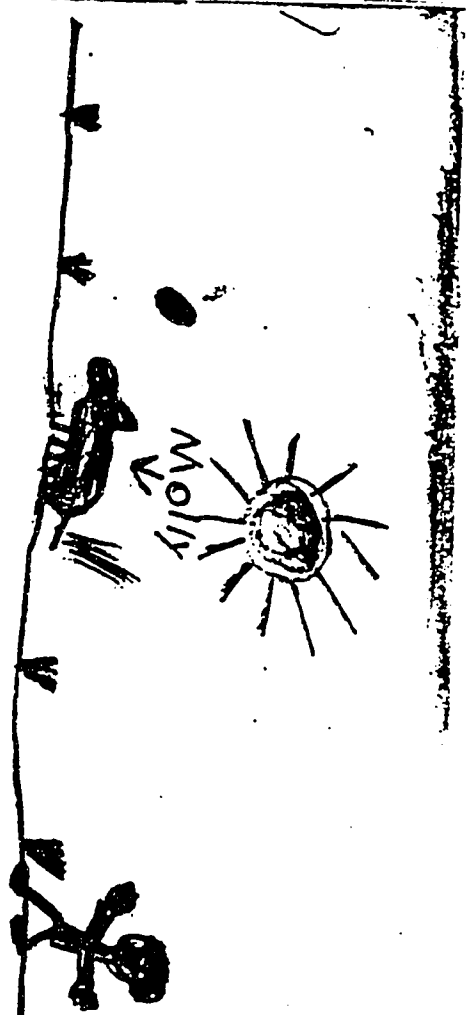


I liked to go to  
the movies when I was  
a child. We saw two  
movies, the news, and  
Sometimes a cartoon.  
I cost only one  
dime (10¢) to see all this  
My favorites were  
the three stooges, and  
Shirley Temple.



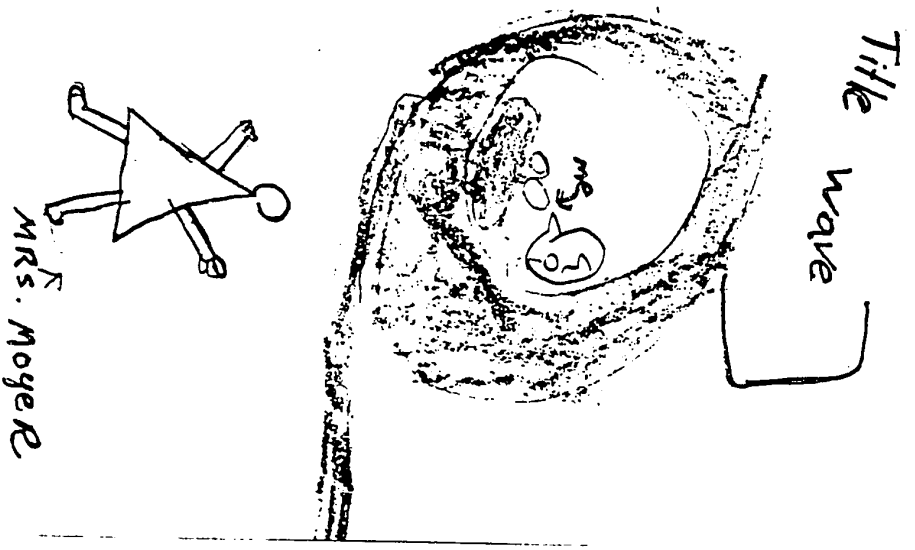


When I was in second grade my mother would take our family of six children to the school yard. We played baseball with other children from our neighborhood.



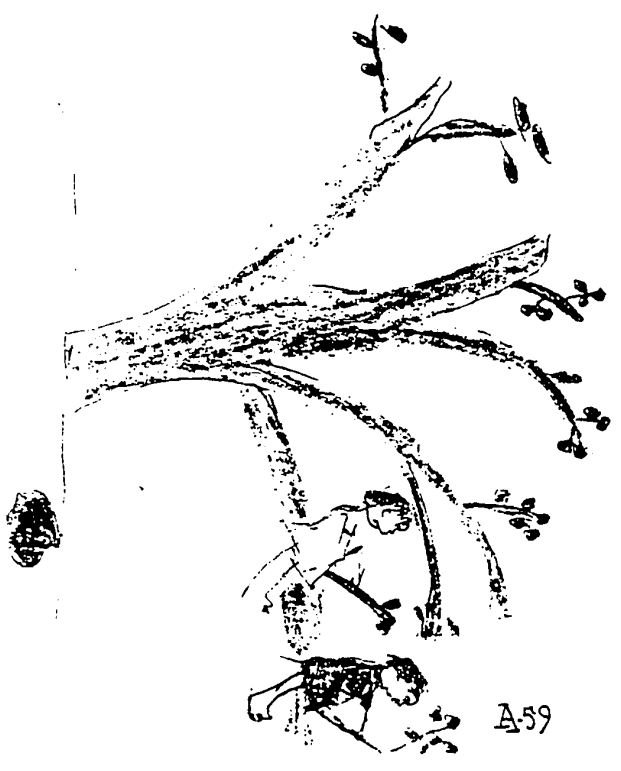
I liked to play with my dog in my back yard and sometimes my dad Molly to take me and we would play ball.

I like to go to  
the title wave.



ALEX

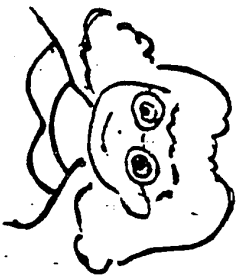
MY SISTER AND I  
CLIMBED THE OAK  
TREE BY THE  
CREEK.



A59

Roberta Moyer

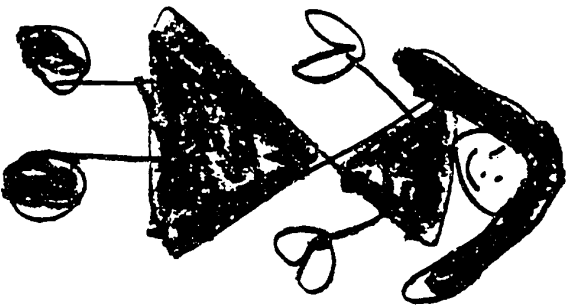
Hi, I am Yingica, I  
was born in Hong Kong  
It is in the southern  
tip of China



1

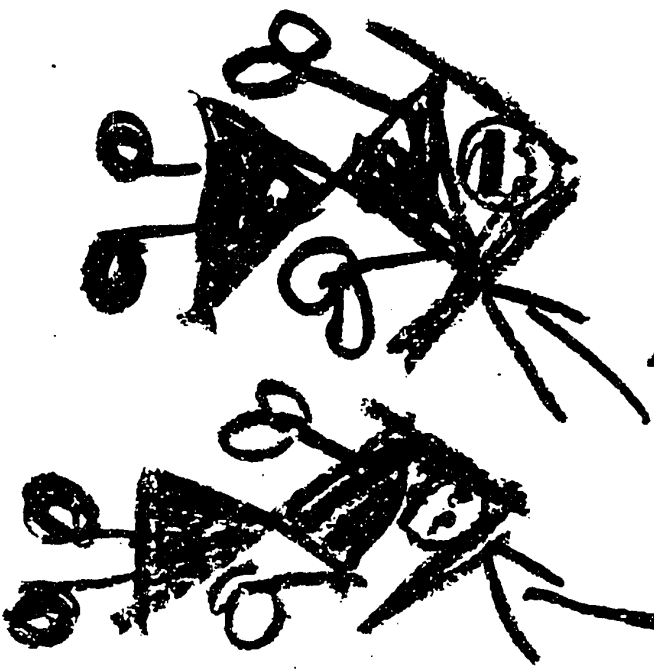
HI my name is khaa  
I was born in viet nam  
I live Near Pennridge and  
Near homestate

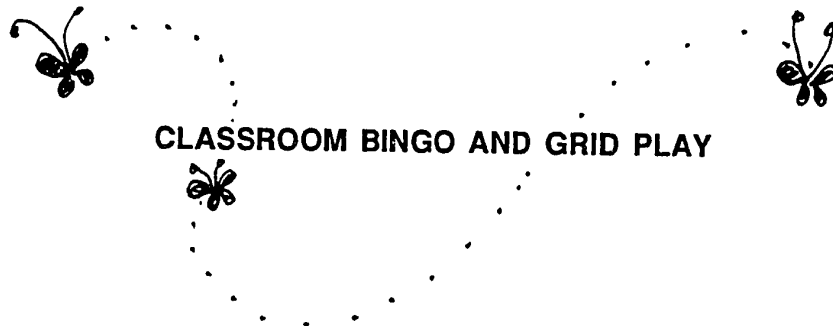
I Dedicate  
this to my  
Seyor



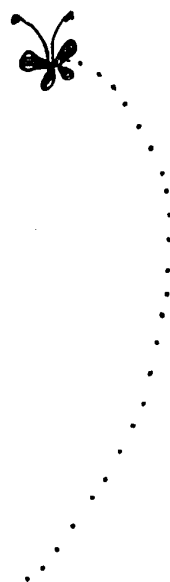
this is me  
and my seyor

senyone





## CLASSROOM BINGO AND GRID PLAY



B I N G O


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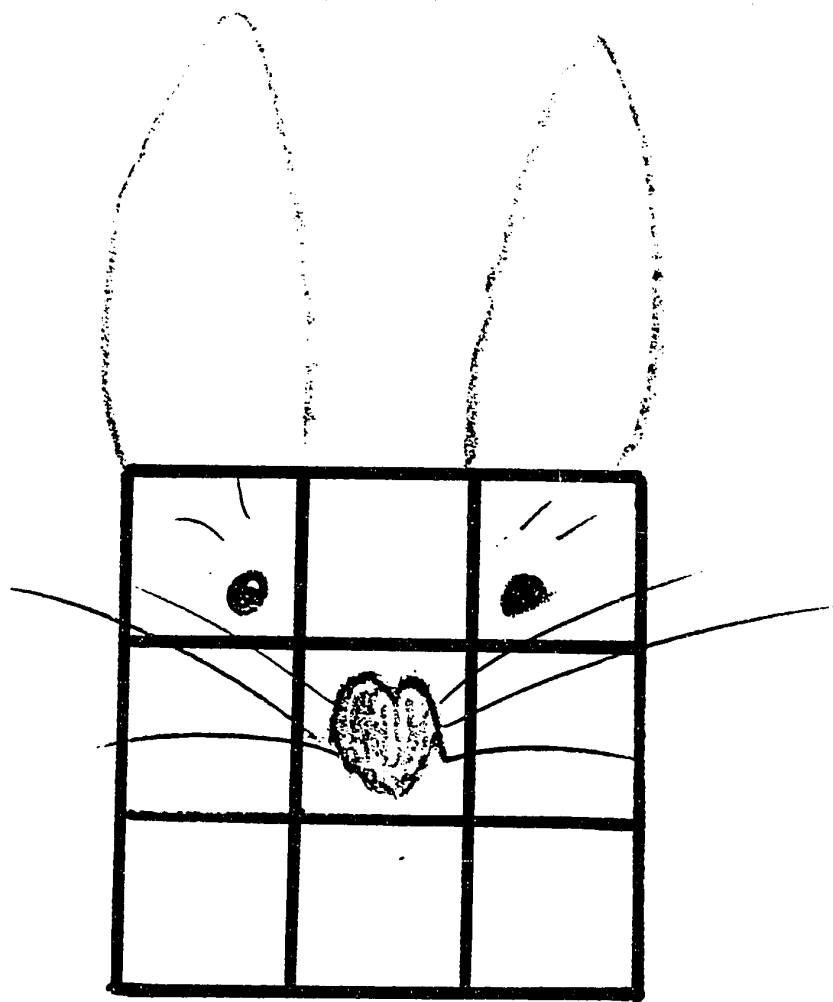
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_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

2+1=	3+1	4+1	5+1	6+1
2+2=	3+2	4+2	5+2	6+2
2+3=	3+3	4+3	5+3	6+3
2+4=	3+4	4+4	5+4	6+4
2+5=	3+5	4+5	5+5	6+5
2+6=	3+6	4+6	5+6	6+6
2+7=	3+7	4+7	5+7	6+7
2+8	3+8	4+8	5+8	6+8
2+9	3+9	4+9	5+9	6+9
2+10	3+10	4+10	5+10	6+10

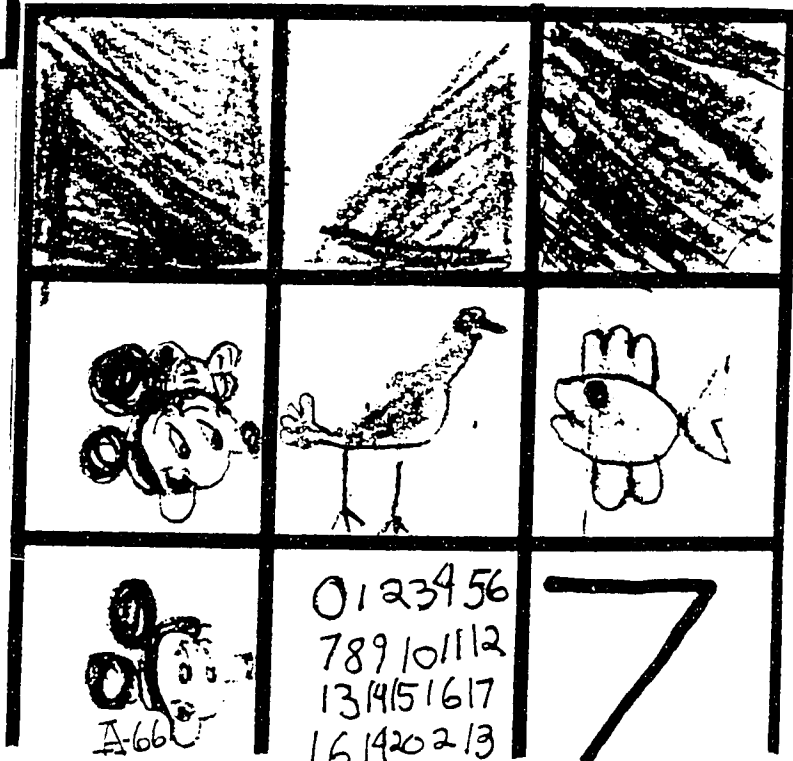
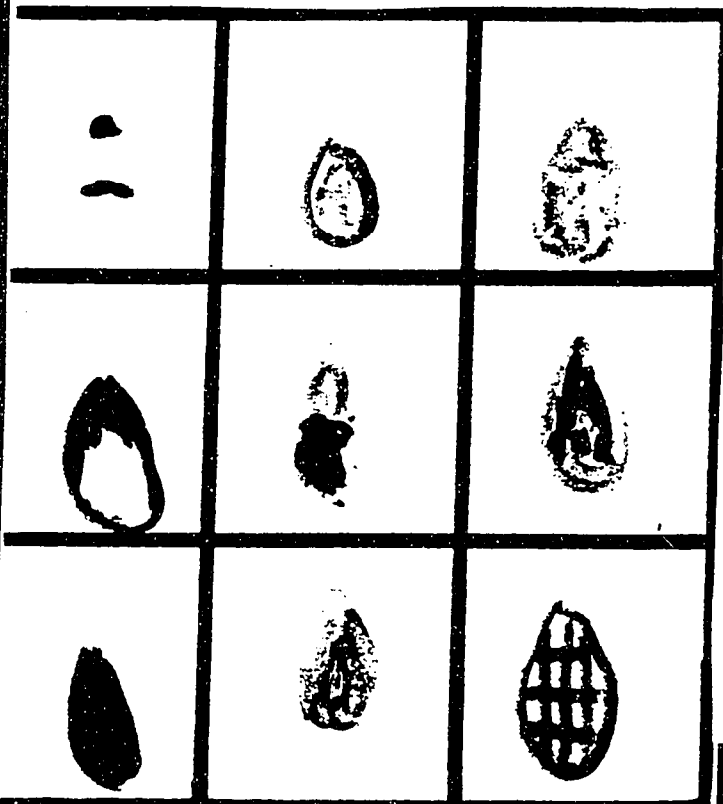
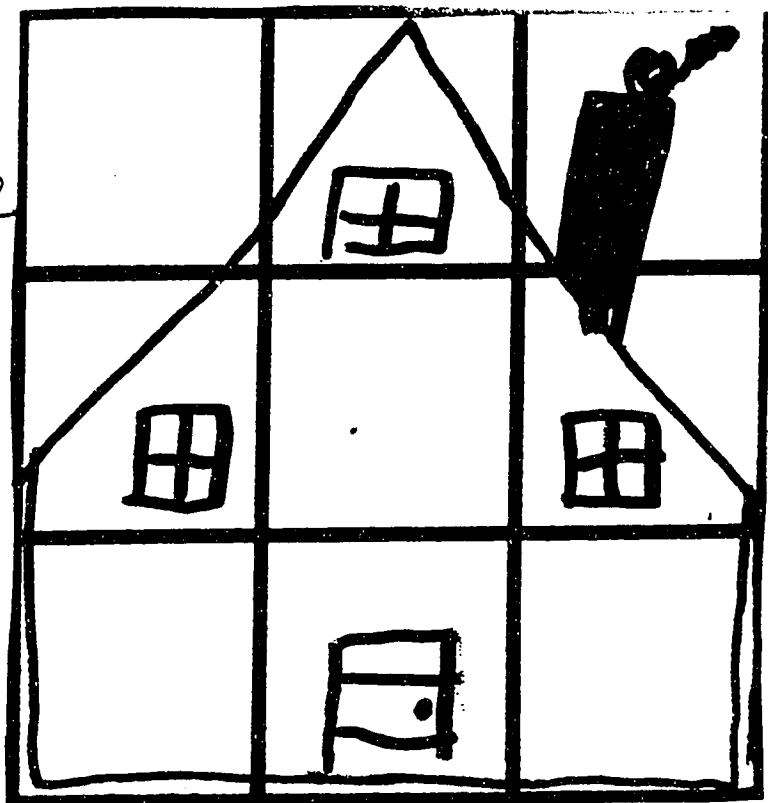
Fill top of square with problem. Listen for the answer!



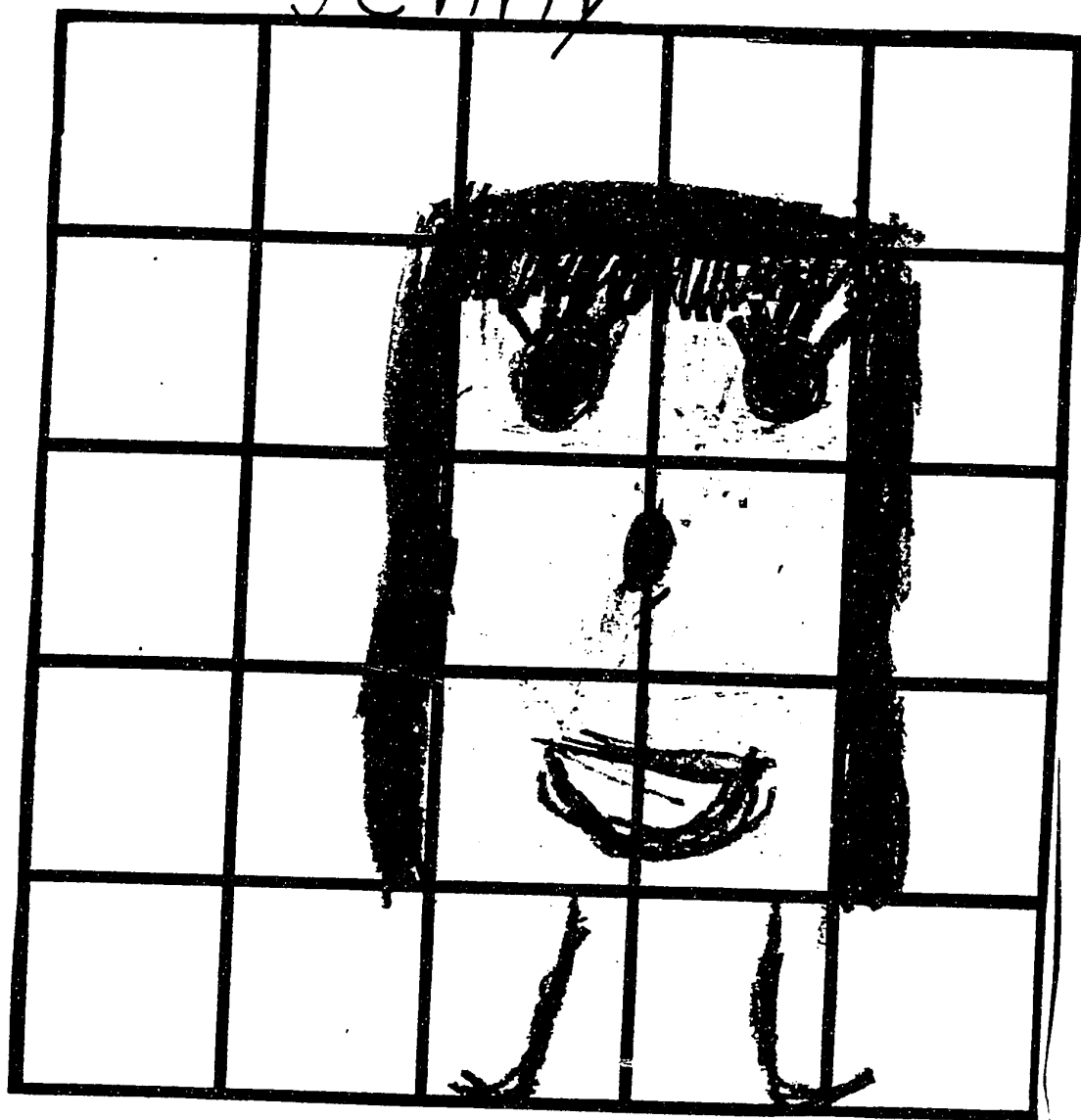
B	E	T	C	R	Y
O	A	R	O	U	R
P	R	Y	B	E	T

By Bill

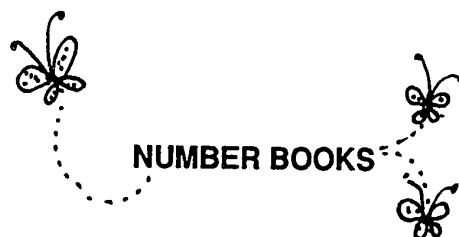
danielle

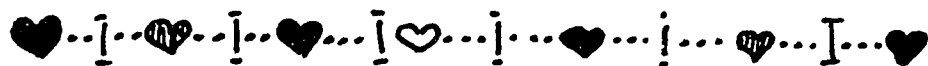


Tenny



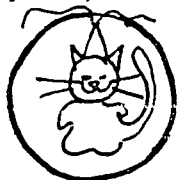
A67



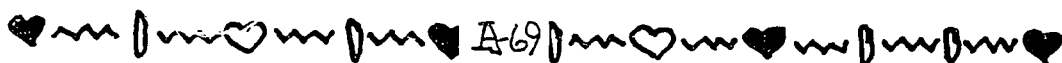


### Intergenerational Project/ Number Books

1. In each envelope are 10 little pieces of folded paper, with the numbers 1-10.
2. Dump the papers onto the children's desks.
3. Have the children choose an equal number of papers, one at a time. You take the left over papers.
4. In the middle of the desks, place the 10 pages with the circles.
5. One at a time, have the children match up the number of their little piece of paper to a page having the same number of circles, help each other.
6. On each sheet of circles they get; have them write their name and the numbers which correspond to the circles (3 and three).
7. Tell them they are creating a counting book. They can draw whatever they want in the circles. If they want to write something they can: i.e. three little cats, wearing funny hats,



8. Let them do what they like on their pages...decorate them in anyway that pleases them. They can make borders, color in the background etc. You do your page along with them. Have fun creating together...sharing ideas.
9. The pages will be xeroxed; each child in your group will have a completed set from 1-10.
10. If they finish, they can make a cover for their book.
11. Do not worry about correctness. The emphasis on this project is on spontaneous creating; having fun with numbers, language, art.

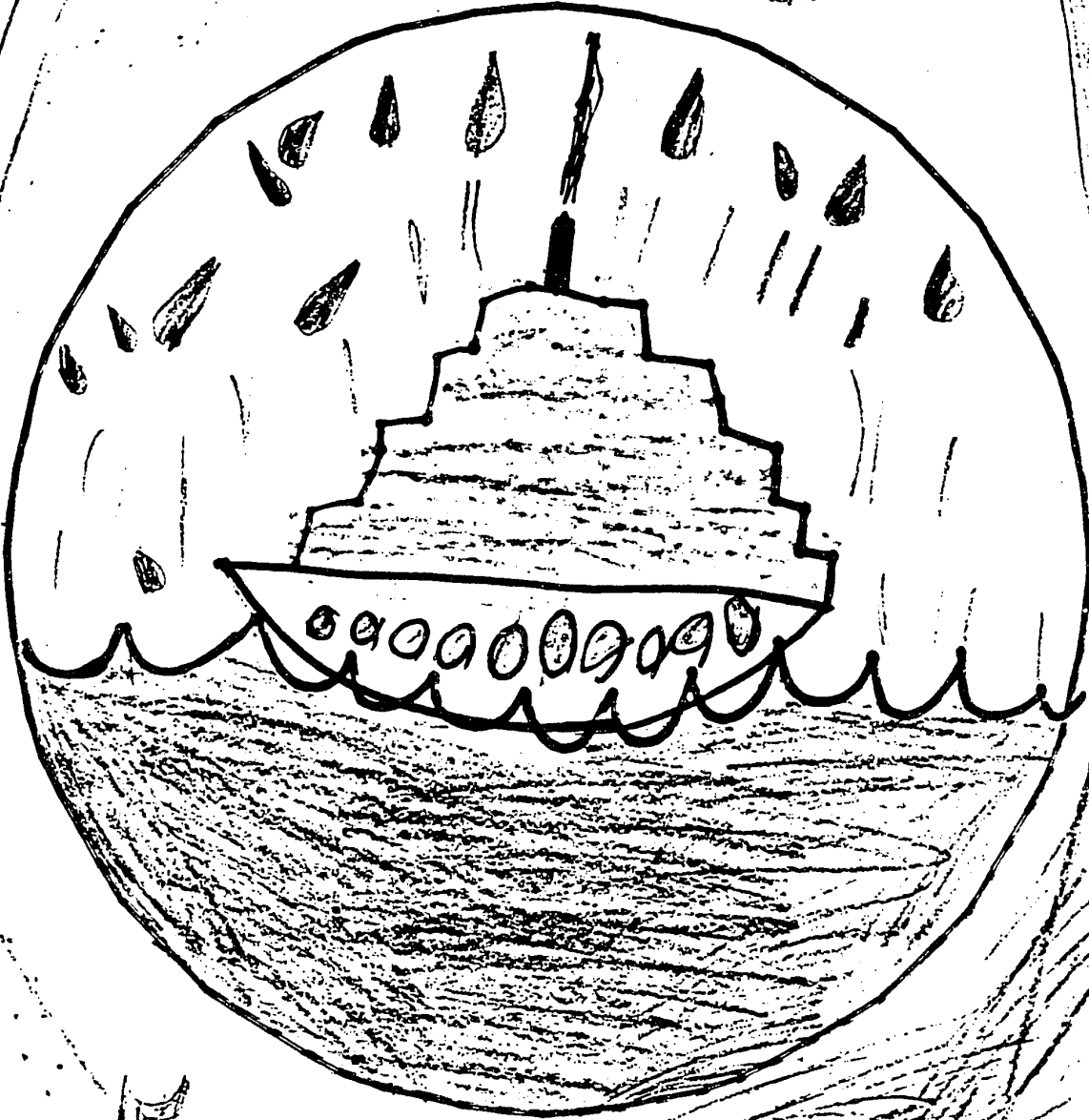


## INTERGENERATIONAL PROJECT: NUMBER BOOKS

This little number book is a project produced through Santa Clara Adult Education's Intergenerational Program. Through this special program entitled, "Generations Growing Together," groups of adult volunteers bring special activities into the elementary classroom, activities which stress creativity, discovery, and the lifelong journey of learning.

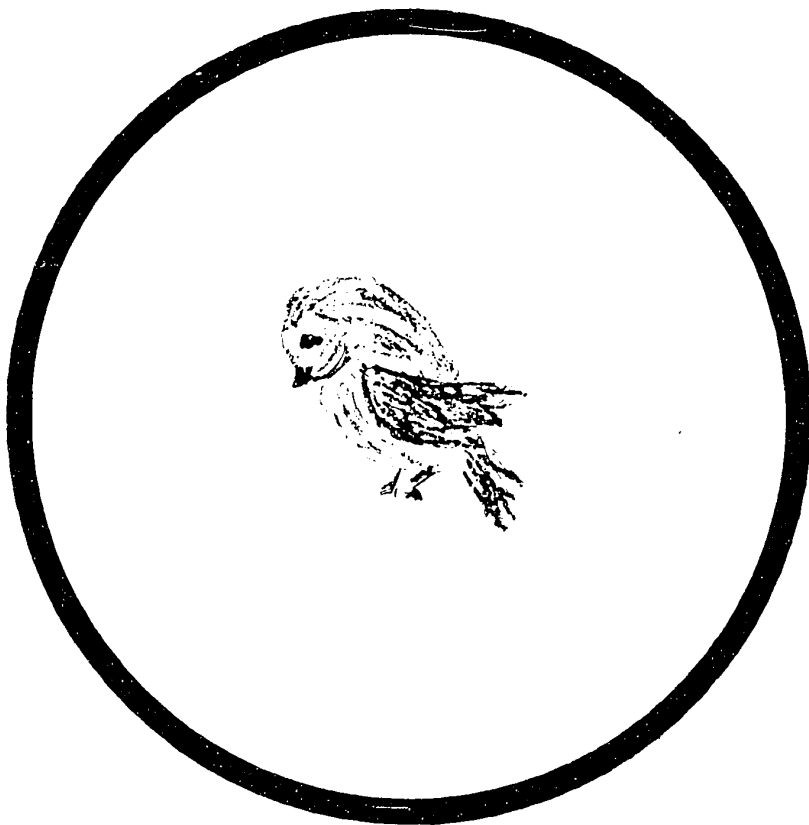
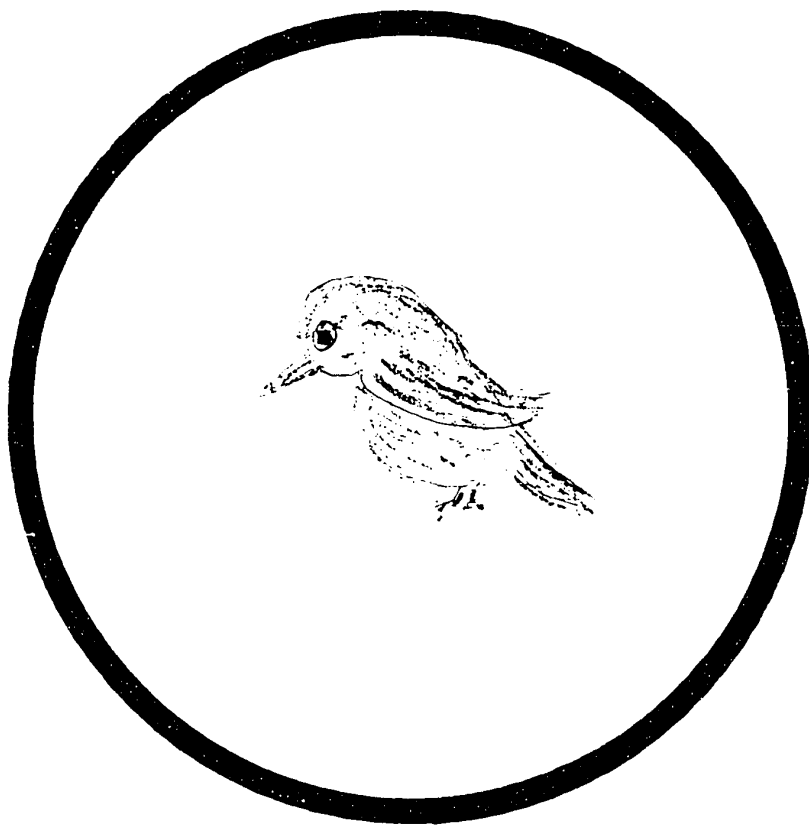
Adults share their enthusiasm for learning and encourage each child to believe in his or her abilities. The intergenerational projects all focus on fostering each individual's innate creative potential. The spontaneous, playful, experimental, discovery part of the creative process is emphasized. The careful, correct, analytical part of the creative process is not included. There are no right or wrong ways to do the projects; children are free to play with ideas, to come up with their own ideas. They are not shown how to follow directions, they are encouraged to come up with their own directions. What can you do with a circle? What if you did this? What colors do you like? What do you think? What is your idea? Ideas....the heart of the creative process.

Michael



One





Grandma L. A-72

2



DATE

SENIOR QUESTIONNAIRE

WHAT MADE YOU DECIDE TO PARTICIPATE IN THIS INTERGENERATIONAL PROJECT?

*Had very stressful and uncontrolled incidents  
needed a positive and giving outlet.*

WHAT IS YOUR OVERALL IMPRESSION OF THIS FIRST INTERGENERATIONAL SESSION?

*It was fun. The children learned something  
new. All had a good time.*

WHAT DID YOU LIKE THE MOST ABOUT THIS SESSION?

*The exchanges between children and adults.  
Feeling the children learned something about themselves.*

WHAT DID YOU THINK ABOUT THE PRELIMINARY MEETINGS THAT WERE HELD BEFORE ACTUALLY HELPING IN THE ELEMENTARY CLASSROOM?

*Beneficial and instructive*

WHAT DO YOU PERSONALLY THINK CONTRIBUTES TO AN INDIVIDUAL USING HIS/HER CREATIVITY?

*Being free with ideas and not afraid  
to experiment*

WHAT ARE YOUR BELIEFS, UNDERSTANDING, THOUGHTS ETC. ON SELF-ESTEEM?

*Have confidence and believe in yourself as a  
unique individual*

WHAT FACTORS DO YOU FEEL INFLUENCE SELF-ESTEEM?

*Home environment, positive learning experiences  
in school*

WHAT SUGGESTIONS DO YOU HAVE FOR IMPROVING THIS PROGRAM?

*Return for another stitchery project.  
Visit other classes*

WHAT SUGGESTIONS DO YOU HAVE FOR EXPANDING THIS PROGRAM?

*Perhaps include all the arts, music,  
art*

Thanks!  
Mimi Abern

# Reaching Across the Generations



"I'd like to get to know you better"

Name Jill Holzman

Phone 800-0000

1. On the back on this paper, please tell me about yourself.... whatever you like.... your background, family, interests, concerns, likes, dislikes,
2. How did you hear of this class/project?  
By reading the "Schedule"
3. What appeals to you about this project?  
Helping children do better in school
4. What experiences have you had with young children? (6-1)  
We have six children & eleven grandchildren
5. How would you define fun? Doing something I enjoy with other people - playing a game with our grandchildren
6. How would you define creativity?  
Making or doing something original-different
7. Do you remember how you learned to read? My mother & older sister read to me.

P.S. Thanks for all your hard work.  
Kun' [Kanon] Teacher

DATE 4/22/91

SENIOR QUESTIONNAIRE

WHAT MADE YOU DECIDE TO PARTICIPATE IN THIS INTERGENERATIONAL PROJECT? I was interested in the interaction between my students and a group of seniors.

WHAT IS YOUR OVERALL IMPRESSION OF THIS FIRST INTERGENERATIONAL SESSION?

Great - I feel that everyone came away feeling good.

WHAT DID YOU LIKE THE MOST ABOUT THIS SESSION?

The caring between everyone.

WHAT DID YOU THINK ABOUT THE PRELIMINARY MEETINGS THAT WERE HELD BEFORE ACTUALLY HELPING IN THE ELEMENTARY CLASSROOM?

N/A.

WHAT DO YOU PERSONALLY THINK CONTRIBUTES TO AN INDIVIDUAL USING HIS/HER CREATIVITY? The knowledge that it's "O.K." to do your own thing. Students need that daily.

WHAT ARE YOUR BELIEFS, UNDERSTANDING, THOUGHTS ETC. ON SELF-ESTEEM?

I work on building self-esteem daily with my students.

WHAT FACTORS DO YOU FEEL INFLUENCE SELF-ESTEEM?

Trust, caring, being told you're O.K., having the ability to "guess" at an answer.

WHAT SUGGESTIONS DO YOU HAVE FOR IMPROVING THIS PROGRAM?

→ The last day - some seniors were not listening to the instructions - this sets a bad example for the students.

WHAT SUGGESTIONS DO YOU HAVE FOR EXPANDING THIS PROGRAM?

Art lessons such as water colors, design, etc. or A-76 wood working.

Thanks!  
Mimi Abern

**THE SHARING JOURNAL  
STUDENT QUESTIONNAIRE**

1. Did you like doing this project? ☒ yes \_\_\_ maybe \_\_\_ no

2. Do you like your "Journal?" ☒ yes \_\_\_ maybe \_\_\_ no

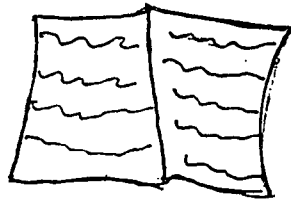
3. Do you like having the pages that  
your helper did in your book? ☒ yes \_\_\_ maybe \_\_\_ no

4. Would you like your helper to come back  
again, and do another project? ☒ yes \_\_\_ maybe \_\_\_ no

5. What didn't you like about his project?

6. What did you like the most this project? *I liked him talking  
to me.*

Please you draw a picture of your favorite thing to do.



right

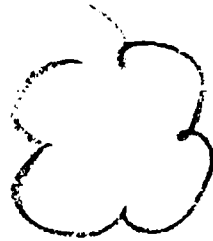
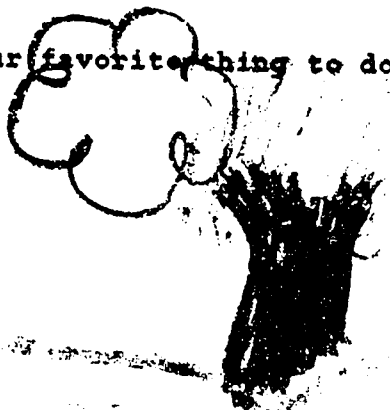
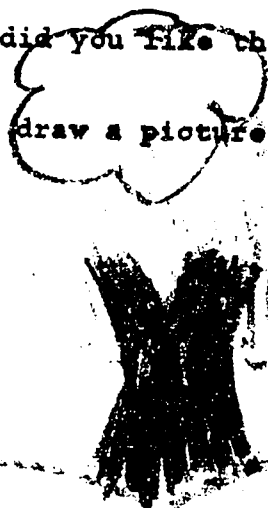
### STUDENT QUESTIONNAIRE

1. Did you like doing this project? ☒ yes \_\_\_ maybe \_\_\_ no
2. Do you like your "Journal?" ☒ yes \_\_\_ maybe \_\_\_ no
3. Do you like having pages that your helper did in your book? ☒ yes \_\_\_ maybe \_\_\_ no
4. Would you like your helper to come back again, and do another project? ☒ yes \_\_\_ maybe \_\_\_ no
5. What didn't you like about this project?

6. What did you like the most this project?

Makeing the book.

Would you draw a picture of your favorite thing to do?



Mary Cetta  
Haman

## SANTA CLARA ADULT EDUCATION INTERGENERATIONAL PROGRAM TEACHER QUESTIONNAIRE

Thank you for allowing our Intergenerational Program into your classroom. We would appreciate your taking the time to fill out this questionnaire. Your input is invaluable to the success of this program.

1. What information would you like to have **before** the adults come into your classroom?

It is helpful to know what the adults are planning. It does not have to be specific, but a rough idea is good so that I can prepare the children. Also, I'd like to know any materials that I need to supply.

2. What information (class rules, noise level) would you like the adults to have **before** coming into your classroom?

A reminder about adult voices contributing to total noise might be helpful. On the first day, I would explain my rules about gaining the class' attention (i.e. turning off the lights for silence!).

3. What is your overall impression of the activity we brought into your classroom? The Bingo grid was a nice way to start out. The Sharing Journal was wonderful. The children thoroughly enjoyed all activities.

4. What did you like the most about this project?

The interaction between adults and children has been magical, and the positive impact has gone both ways. My children regard their seniors as "friends"!

5. What didn't you like?

What suggestions do you have for improvements?

Adults need to be clear on what they are to do (i.e. your directions).

The only other difficult thing was when a senior didn't come, and we had to rearrange. We are flexible though so it all worked out.



## TEACHER QUESTIONNAIRE CONTINUED

6. If Intergenerational Projects were each planned to have one, two or three week sessions, which length would you prefer, and how many sessions would you like to have?

I liked the Continuity of the three week activity. The children knew what they were going to do and were very enthusiastic and the assembly of the journal provided closure. I would have as many sessions

7. What would be the best number of adults per session? during the years as

The ideal would be one adult for every two children. It is also outstanding when the children have the same senior each time! could be allowed!

8. Have your students benefited from this program?

The friendship with an older person was the biggest benefit. Many of my children don't know older people (i.e. grandparents) and some of the one who have grandparents nearby know them only as babysitters or caregivers — not as someone

9. How would you like to see this program used in your classroom; to be friends with or have fun with. what needs do you have which could be incorporated into this program?

I love the creativity in this program. I would love to try stitchery or puppetry perhaps. It would be fun for the seniors and children to play card games together (which in a fun way would reinforce math skills) and possibly some cooking (non-baking type). The possibilities are endless!

10. How do you feel about the philosophy of this program?

(The overall goal of this program is to promote a positive, meaningful connecting between the children and the adults, by providing classroom activities which foster creativity and focus on the spontaneous, experimental, playful part of the creative process.)

The philosophy of this program is outstanding, and I agree with it totally. That it is working was evident by looking at the faces and listening to the conversations of the adults and children as they assembled their journals.

Thank you for allowing my second graders to be part of this program. I look forward to working with you again.

Mary Cuth

 THANKS FROM THE STUDENTS 

# Mrs. Gaines

Jan. 15, 1992

Dear Mrs. Gaines,

Thank you for showing us how to  
play that certain kind of bingo.

We hope you can come  
again. P.S. It is Stefano's  
birthday.

Your friends,

Alex and Stefano



Spontaneous Thanks

(not teacher directed)...

using a scrap of construction paper  
from the floor, made right before  
the volunteers came.... and presented  
to Mrs. Barton when she sat down!



Dear Mrs. Barton,  
you are a nice!

teacher and nice and fun.

Pedro and **DEVON**



My senior is Mrs. Glitsch.

Mrs. likes to ride in the country.

I think Mrs. Glitsch likes kids.

On Valentine Day I made something for her and she made me something too. We made a book together. We both have pages in the book. I really had fun with her, and I hope she would come back.

Nancy